BLACK POWDER
A new story by Joy Wilkinson

BBC

ROBOTS IN DISGUISE
Inside *The Web of Fear*

DOCTOR WHO MAGAZINE

The **OFFICIAL MAGAZINE**
of the BBC television series

PROP CULTURE
How to own a piece of the series

SHOW AND TELL
Exhibitions in the 1980s

PLUS
- *Marco Polo*
- *The Myth Makers*
- *The Massacre of St Bartholomew's Eve*
- *The Savages*
- *The Smugglers*

CHRIS CHIBNALL
Why I'm leaving *Doctor Who*

GONE... BUT NOT FORGOTTEN
Keeping the missing episodes alive

ISSUE 568
OCTOBER 2021

Pull to Open

34
DOCTOR WHO
VORTEX MANIPULATOR

WIN!
DOCTOR WHO
THE ESSENTIAL TERRANCE DICKS
KILLING TIME
DOCTOR WHO
THE WHEEL IN SPACE
DOCTOR WHO
RESPOND TO ALL CALLS
DOCTOR WHO
THE GOD OF PHANTOMS

Photo © Derek Handley

FEATURES

14 **LOST IN SPACE (AND TIME)**

EYE WITNESSES

- 22 ***MARCO POLO***
- 24 ***THE MYTH MAKERS***
- 26 ***THE MASSACRE OF ST BARTHOLOMEW'S EVE***
- 28 ***THE SAVAGES***
- 30 ***THE SMUGGLERS***

32 **WATCH THE DOUGHNUT, NOT THE HOLE**

34 **COLLECTIVITY**
Props & Replicas

40 ***BLACK POWDER*** Part One

***DOCTOR WHO* EXHIBITIONS**

- 44 **BLACKPOOL AND LONGLEAT**

54 **THE FACT OF FICTION**
The Web of Fear

62 **APOCRYPHA**
'Glorious Goodwood'

REGULARS

4 **PRODUCTION NOTES**
6 **GALLIFREY GUARDIAN**
8 **GALAXY FORUM**
12 **TIME AND SPACE VISUALISER**
64 **REVIEWS**
74 **CROSSWORD & COMPETITIONS**
76 **COMING SOON**
82 **SUFFICIENT DATA**
83 **NEXT ISSUE**

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Keep schtum, but it's rumoured that Kris Marshall will be the new Doctor Who. You heard it heard first!

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Welcome

Annie Mac's 17-year stint as a Radio 1 DJ began some time after I stopped listening to that particular station, but I'm well aware of her mighty reputation. I was intrigued to see her on a recent edition of *Newsnight*, being interviewed about her decision to leave Radio 1. In a thought-provoking conversation, Kirsty Wark asked Annie (pictured above) whether the choice offered by streaming services meant that the role of the radio DJ was in danger of becoming redundant.

Annie argued with some conviction that the opposite was the case – with so much music easily available to so many people, the need for human curators was now greater than ever. "When you have such a vast array of music at your fingertips at any time the concept of old and new is kind of obsolete," she added, underlining the point that music lovers are now faced with an overwhelming number of options. "There are no boundaries between old and new anymore."

Doctor Who is now part of the streaming revolution that Kirsty Wark referenced, with nearly every surviving episode readily available on either BritBox or BBC iPlayer. The programme's past has become an epic, sprawling present that must seem daunting to the uninitiated. But it's here that the similarities with popular music end – because BritBox and iPlayer can only offer us *Doctor Who* episodes that still exist. There have been some brilliant animations in recent years, but however well the 97 missing episodes are reconstructed, they belong firmly in *Doctor Who*'s past: frustratingly beyond our grasp. In this respect, the distinction between old and new that has largely disappeared from films and music still very much exists with classic television – and nobody feels this loss more acutely than *Doctor Who* fans.

We're able to agree on the answers to many of the questions posed by *Lost in Space (and Time)*, Paul Kirkley's article on page 14. We understand the bureaucratic conundrum that led to the destruction of so much television, even though it now seems staggeringly short-sighted to almost everyone who wasn't there. And thanks to the dedicated work of 'missing episode' hunters we're able to trace the intercontinental journeys that many of these programmes took when they left the BBC. We're even able to tell when many of those precious film cans finally dropped off the radar.

But why does it matter that so many of them never came back? And why will we never give up hope of retrieving them? Rightly or wrongly, access to archive *Doctor Who* has gone from being a rare privilege to feeling like something of an entitlement. So of course we're upset that there are so many gaps on the shelves of the BBC archive. We all want to live in that endless present. Young fans have never known anything different, while older fans have no desire to return to the days of strictly rationed, poor-quality bootlegs.

Given how interested we are in the history of this show, it's curious to note that we really don't like the idea of any of it being 'old'.

From the past and the present to the future. In our next issue the countdown to Series 13 begins with an exclusive John Bishop interview. We're back on 16 September. Until then, take care.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

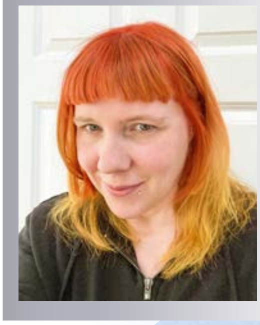
Russ Leach

A long-time fan of the programme (Tom Baker was 'his' Doctor), Russ was the regular artist for *Doctor Who Adventures*, drawing both Peter Capaldi and Jodie Whittaker in the role. He makes his DWM debut with this issue, bringing a slightly different style to Joy Wilkinson's story *Black Powder*.

Richard Molesworth

Richard is the project manager for the *Doctor Who: The Collection* Blu-ray box sets. He visited the Blackpool *Doctor Who* exhibition in 1976, where he was terrified by the Krynoid, the Morbius monster and the Daleks. He concludes his survey of the Blackpool and Longleat exhibitions on page 44.

Joy Wilkinson



The writer of 2018's *The Witchfinders* returns with a new story. "Simpler action heroes blithely embrace weaponry," says Joy, "but the Doctor brilliantly embodies anti-violence. Except when she doesn't." This conflicted history was the spark for *Black Powder*, which starts with a BANG! on page 40.

Production NOTES

Jodie Whittaker's tenure as the Doctor will come to an end in 2022. Showrunner **CHRIS CHIBNALL** explains why he's also moving on.

Bye! Oh no, sorry, hello! Well, both. Yes, change is coming once more! Jodie and I and other members of the team have called time, and are moving on. Look at us, part of The Great Resignation! (Google it if you don't know about it.)

Jodie and I had a conversation at the start of our time on the show, where we agreed we would only do three series. That's how I'd felt when I joined myself and the plan I'd talked to all of our heads of departments about when recruiting them. Not only is that the standard tour of duty for a modern Doctor, but it's also equivalent to the life span of entire series these days. (*Broadchurch* ran for 24 episodes in total; we'll have done 31 of *Doctor Who* by the end.) I didn't come in to this job wanting to cast multiple Doctors. (I accidentally said this early on to **DWM**'s editor Marcus at our first conversation in Cardiff Bay, in 2018. He'd said "when you come to cast Jodie's successor..." and I replied a bit too quickly with "I won't be casting the next Doctor" and then tried to move the conversation on.) Jodie and I let BBC Studios know a year ago that this would be our final set of episodes, to ensure they and the show had enough time to plan what comes next.

On a personal level, for me, 2022 is the year my two sons take their GCSEs and A Levels – I promised them and my wife I'd be clear of the show by then. Work has too often taken precedence, and I promised when I took the job I'd be more present in the year where they were both sitting crucial exams. This is an extraordinary job to have, but I know Russell T Davies and Steven Moffat would agree that a work/life balance isn't possible when showrunning *Doctor Who*. You get to see your friends and family maybe 90 per cent less than before. No undisturbed holidays or time off over Christmas, very few work-free weekends or evenings. That's not a complaint – I love the show and the work, and I knew this would be the case when I signed on. But it isn't sustainable, or desirable, in the long term.

Yeah, shuddup about your life, you're saying: who's next?!

That's not my decision. The big change that happened during our tenure has been *Doctor Who* being produced through BBC Studios, rather than the BBC's in-house Drama Department. It's a difference which won't really have affected how you view the show, but it affects the processes by which the programme is made, managed and planned strategically. The appointment of a new showrunner is a commercially sensitive decision (way above the pay grade of an incumbent showrunner) so it'll be a joint decision between BBC Studios and the top decision makers at the BBC. *Doctor Who* is one of the most valued global brands and recognisable pieces of global intellectual property, at a time when those things are more important and valuable than ever. There's a tantalising array of talent out there who could do this job brilliantly. It's time for it to be new again. I'm excited to head back behind the sofa, as a viewer.

That shift to BBC Studios is one tiny example of how the TV landscape is unrecognisable, compared to when I accepted the job five years ago. Simply, the whole of television has been revolutionised and transformed. There was no Disney+, no Apple TV, and Amazon Prime Video was just getting going. How we watch, where we watch, when we watch, what's being made, how it's being made is all utterly different, utterly disrupted.

The challenge we were set by the BBC was to keep up with Netflix. The challenge for the people who succeed us is to keep up with Disney+. The creative rules are being thrillingly rewritten by shows like *WandaVision*, while production standards and methods are being redefined by *The Mandalorian*. Of course, that means costs are being rewritten too. There's been up to 35 per cent upward inflation

Top: Showrunner Chris Chibnall.

Above: Jodie Whittaker and Chris Chibnall with the cast and crew of *Doctor Who* in Cardiff during production of Series 11 (2018).

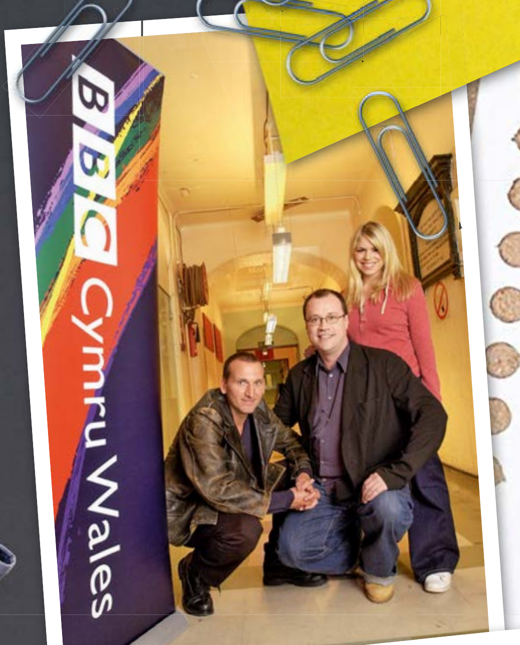
in the cost of making drama while we've been on the show. So we're competing for talent and crew, in a genre with shows that have up to $10 million more budget – not per series, but per episode.

Some of those shows film in and around Cardiff. We've seen an explosion of production here in the past five years: at one point recently there were I think 15 productions filming in Cardiff alone. Crew members and studio space are at a premium. Cardiff is a global production hub now – and it's all *Doctor Who*'s fault, testament to the vision and work of Russell, Julie Gardner and Jane Tranter in bringing *Doctor Who* here to shoot, back in 2004. The infrastructure and talent base that's been created is magnificent. And what a place to work it is: vibrant, welcoming, creative. We've all made friendships for life, here.

As I write this we've just completed shoot day 175. 35 weeks of shooting in the can. 1,575 hours on camera, our brilliant line producer Steffan Morris claims. We could've finished our time here: eight episodes, filmed under strict, efficient COVID protocols. (Our COVID supervisors and testing teams are the heroes of this production – literally keeping everyone safe.) Then, earlier this year, BBC Director of Content Charlotte Moore asked if we'd consider finishing Jodie's era with an additional Special, for the BBC's planned centenary celebrations in autumn 2022. So, numbers were crunched, conversations were had, deep breaths were taken, more testing kits were ordered, and contracts were extended. Onwards, to the Centenary Special.

So the Thirteenth Doctor will be at the helm of the TARDIS until autumn 2022. But before that, this autumn, a new series, now all shot. Our visual effects teams are at maximum velocity right now: every day a load of new shots and sequences appear, to be commented on and approved. What a treat that process is. Segun Akinola is back in the studio, writing and recording scores with his group of incredible performers.

It'll be a series with a difference, in these most different of times. One story, with each episode a different chapter. More serialised than the show has been in a while. More recurring characters; old and new monsters throughout. We were determined to meet the challenges of this year with a series that had scale, fun and scares. And soon it'll be time to lift the veil, and start sharing what we've done. Before the goodbyes come a whole new set of hellos. **DWM**



483
2
DOCTOR WHO

Left: Jodie as the Doctor in 2021.

Above from top: Christopher Eccleston, Billie Piper and showrunner Russell T Davies in their first photocall for *Doctor Who* Series 1 (2005); composer Segun Akinola with an orchestra at Abbey Road Studios. Photo © Charlie Clift; recording a scene for *Revolution of the Daleks* (2021).

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Jodie Whittaker to Leave Doctor Who

Chris Chibnall and Jodie Whittaker will be leaving *Doctor Who* after a trio of Specials in 2022.

Following Series 13 – which will air later this year – the first of the Specials will be screened on New Year's Day 2022, with the second in spring 2022. Jodie's final feature-length Special, in which the Thirteenth Doctor will regenerate, will be seen in autumn 2022 as part of the BBC's centenary celebrations.

"Jodie and I made a 'three series and out' pact with each other at the start of this once-in-a-lifetime blast," says showrunner Chris Chibnall. "So now our shift is done, and we're handing back the TARDIS keys.

"Jodie's magnificent, iconic Doctor has exceeded all our high expectations. She's been the gold standard leading actor, shouldering the responsibility of being the first female Doctor with style, strength, warmth, generosity and humour. She captured the public imagination and continues to inspire adoration around the world, as well as from everyone on the production. I can't imagine working with a more inspiring Doctor – so I'm not going to!"

"My heart is so full of love for this show, for the team who make it, for the fans who watch it and for what it has brought to my life," says Jodie Whittaker. "I cannot thank Chris enough for entrusting me with his incredible stories. We knew that we wanted to ride this wave side by side and pass on the baton together. So here we are, weeks away from wrapping on the best job I have ever had. I don't think I'll ever be able to express what this role has given me. I will carry the Doctor and the lessons I've learnt forever."

"For me," Chris adds, "leading this exceptional team has been unrivalled creative fun, and one of the great joys of my career. I'm so proud of the people we've worked with and the stories we've told. To finish our time on the show with an additional Special, after the pandemic changed and challenged our production plans, is a lovely bonus. It's great that the climax of the Thirteenth Doctor's story will be at the heart(s) of the BBC's centenary celebrations. I wish our successors as much fun as we've had. They're in for a treat!"

Executive producer Matt Strevens, who has worked alongside Chris since 2017, will also be leaving after the final Special in 2022. BBC Studios will announce plans for the new generation of *Doctor Who* in due course.

Meanwhile, more details about Series 13 have been revealed. Speaking at San Diego Comic-Con in July, Chris Chibnall explained that 2021 will see six episodes comprising one serialised story, which he describes as "the most ambitious thing we've done since we've been on the series". The episodes will also feature some returning monsters. Mandip Gill will reprise her role as Yaz alongside John Bishop, making his debut as Dan Lewis. It's also been confirmed that *Game of Thrones* star Jacob Anderson will be playing the recurring role of Vinder.

"This is a real-life childhood dream, to be a part of *Doctor Who*," says Jacob. "It was probably the best first day on set I've ever had, because I got there and we had to do some press photos right next to the TARDIS. I felt like I was 14 again. Not only did I get to go on the TARDIS but I got my own ship, which had its own world of buttons and levers and switches that you could actually press and play with, and I was like 'I'm home! This is where I've always wanted to be.' It's been an honour to play Vinder and I can't wait for you all to see him."

Series 13 will air this autumn on BBC One.

‹ Jodie Whittaker as the Doctor.

˄ Jacob Anderson as Vinder, a new recurring character in Series 13.

› Showrunner Chris Chibnall and executive producer Matt Strevens, pictured in 2018.

Genesis of Terror

Audio drama adaptations of the original scripts for *The Ark in Space* and *Genesis of the Daleks* are set to be released as part of Big Finish's *Lost Stories* range.

"This is something very special – *Doctor Who* archaeology brought thrillingly to life," says producer and script editor Simon Guerrier. "*The Ark in Space* and *Genesis of the Daleks* are among the best-loved TV stories ever. We've uncovered first draft scripts by John Lucarotti and Terry Nation that are exciting, surprising and very different.

"*Genesis* is a very visual script packed with striking, stark images," says Simon. "Nation even makes the stage directions exciting. In *Doctor Who and the Ark*, the directions were more functional so Jonathan Morris has carefully adapted the script for audio. Although we've kept the original episode titles, such as *Puffball* and *Camelias* – I think Tom Baker enjoyed recording those! Oh, and wait till you hear that cliffhanger..."

Starring Tom Baker as the Fourth Doctor, Sadie Miller as Sarah Jane Smith and Christopher Naylor as Harry Sullivan, *Doctor Who and the Ark* is a full-cast audio drama adapted from the original script of 1975's *The Ark in Space*. *Daleks! Genesis of Terror* is a full-cast audio drama episode of Terry Nation's original script plus an enhanced dramatic reading of his original storyline for 1975's *Genesis of the Daleks*.

Both titles are due for release in March 2023 and are available to pre-order now from *bigfinish.com*. *Doctor Who and the Ark* is priced £14.99 on CD and £12.99 as a digital download. *Daleks! Genesis of Terror* is priced £12.99 on CD and £10.99 as a digital download.

Christopher Naylor and Sadie Miller.

Sarah Jane on Britbox

All series of *The Sarah Jane Adventures* are available to stream on BritBox UK from August.

The *Doctor Who* spin-off created by Russell T Davies was first broadcast on CBBC, running for five years from 2007 to 2011. It starred Elisabeth Sladen as Sarah Jane Smith alongside John Leeson as K9. The series also featured Alexander Armstrong as super-computer Mr Smith, Anjli Mohindra as Rani Chandra, Tommy Knight as Luke Smith, Daniel Anthony as Clyde Langer, Yasmin Paige as Maria Jackson and Sinead Michael as Sky Smith.

Viewers can find BritBox at *watch.britbox.co.uk*. The service offers a seven-day free trial, followed by a £5.99 per month subscription fee.

Yasmin Page (as Maria Jackson), Tommy Knight (Luke Smith), Elisabeth Sladen (Sarah Jane Smith) and Daniel Anthony (Clive Langer), the stars of *The Sarah Jane Adventures* Series 1 (2007).

First Doctor Figures

DOCTOR WHO
THE SENSORITES (1964)
COLLECTOR FIGURE SET
5+

Character Options has announced its next batch of *Doctor Who* action figures.

Among the new releases are *The Sensorites*, a set comprising the First Doctor and two Sensorites, and *The Keys of Marinus*, which includes Ian Chesterton and two Voord.

There are also two new Dalek sets. *The Power of the Daleks* comprises a silver 'drone' Dalek and a drone Dalek with a mutant scoop, and *Day of the Daleks* includes the Gold Dalek and a grey drone Dalek.

Character Options' creative director Al Dewar says, "This substantial line-up represents some of the finest early *Doctor Who* episodes and will be familiar to many, from diehard fans to adults that spent their childhoods hiding behind the sofa on Saturdays at teatime!"

Each set's detailed 5.5-inch scale figures feature multiple points of articulation and are presented with specially created insert artwork.

The action figure sets are available from B&M stores in the UK from mid-August.

Roleplaying Who

An updated edition of Cubicle 7's *Doctor Who: The Roleplaying Game* is now available.

The Roleplaying Game allows players to create their own *Doctor Who* storylines, characters and time-travel devices – and this Second Edition is designed to make gameplay faster, easier and quicker to learn.

The latest roleplaying rulebook features a brand-new cover image designed by digital artist Will Brooks. The book contains everything needed to play the game, including revised rules, an expansive look at the history of the universe detailing many of the aliens and creatures the Doctor has encountered, plus updated character sheets for the Doctor and her companions.

For more information go to *cubicle7games.com*

BBC
DOCTOR WHO
THE ROLEPLAYING GAME
SECOND EDITION

Galaxy Forum

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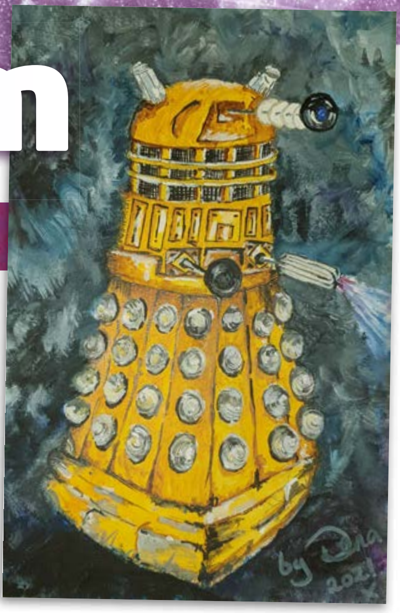


Dena Harris' Dalek painting.

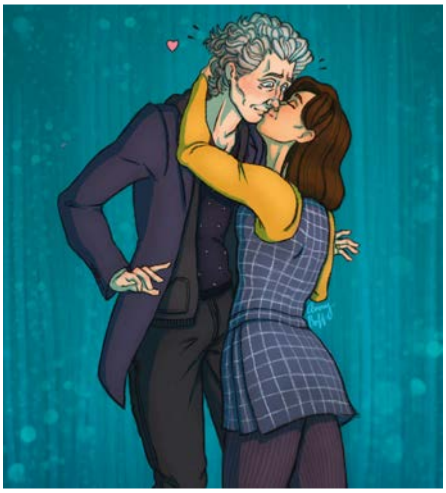
At the 2021 San Diego Comic-Con, Chris Chibnall revealed that Series 13 of *Doctor Who* will be serialised as one big story. You've been writing in to share your thoughts...

SERIAL 13

SHANE ISHEEV EMAIL
I'm extremely excited by the news that Series 13 is going to be serialised. This type of storytelling allows a better build and more investment from the viewer, which then leads to better pay-offs, cliffhangers and twists. It sounds like a winning season to me!

PAUL BURNS CROYDON
I am fully behind the creative decisions Chris Chibnall has been making during his tenure as showrunner. Following on from the Timeless Children revelations (which I loved), the show's format changing to one serialised story is another surprise, but a very welcome one. Obviously, this has been done before with *The War Games* (1969), *The Trial of a Time Lord* (1986) and, to a lesser extent, the Key to Time season (1978-79). But this will be the first time since the show's return in 2005 that this approach has been used.

Chris has obviously proved he is very adept in serialised storytelling with *Broadchurch*, and I cannot wait for those rug-pulling cliffhangers. Is it too much to hope for that 1970s music sting to return at the end of each Series 13 chapter? That familiar dramatic note just as the Doctor or Yaz is facing certain death? I just wonder if each chapter will have individual story titles, or just 'Part One' etc...



Avery Buffington's artwork of the Doctor and Clara.

HUGH (16) AUSTRALIA
I love the serialised format of the 'classic' show, so it'll be interesting seeing how it is adapted for modern-day *Doctor Who*. I think Dan will be an amazing companion – I am really looking forward to seeing how he interacts with the Doctor and Yaz. I love Jodie's take on the Doctor and can't wait to see more.

AARON BURLEY EMAIL
It's nice to see Chris Chibnall exploring serialised storytelling, especially when it seems to be what he's best at. Chibnall stories usually have a wide cast, so Series 13 will allow more time for us to understand and explore each character. The only downside I can see is the frustration of cliffhangers week after week.

KATH HARPER EMAIL
I'm guessing there will be sub-plots along the way, so it'll be like a series arc, but better. It will hopefully allow more depth of characters, more involvement of the audience in those characters and a better, fuller storyline. Sounds good to me. My hopes are high.

JACK HOLMAN EMAIL
The show reinvented itself in 2005 and now it's time to do it again. This is a good first step. I don't think we should completely do away with small, 45-minute, contained adventures though.

STAR LETTER

PETER FRANKUM EMAIL
Richard Molesworth's article on the Science Museum's BBC exhibition in **DWM** 567 brought back bittersweet memories for me.

My school chum, David Lake, and I read about the exhibition in a magazine and David's parents very kindly took us up to London to view it. Imagine our disappointment when we learned that the exhibition had just finished – there had been some kind of mix-up on the dates printed in the article.

However, the museum attendants were a kindly bunch and allowed us to spend 15 minutes or so in the area where the props and costumes were still being stored. Most had been packed away by this stage but a few were still visible. One exhibit has always stuck in my mind, which Richard's article didn't touch upon: there was a diorama complete with mini-Bessie and UNIT Jeeps, displaying how the special effect of the 'tunnel' in the heat barrier from *The Dæmons* had been achieved (a semi-circle of tinsel behind a grease-smeared glass plate, apparently). Pure magic to these 11-year-old boys. Thanks for bringing back the memories.

DOCTOR WHO EXHIBITIONS

THE SCIENCE MUSEUM

RICHARD MOLESWORTH begins a history of the BBC's earliest *Doctor Who* exhibitions with the story of the event in London that started it all...

A pre-recorded audio tape of a Dalek voice was incorporated into the display, which could be activated at the press of a button.

You are invited to the press preview of this special exhibition from 11am to 1pm Wednesday 6 December

DWM 567's feature on the Science Museum's *Doctor Who* exhibition.

The special effect of the 'tunnel' in the heat barrier from *The Dæmons* (1971).

BBC
DOCTOR WHO
THE ELEVEN

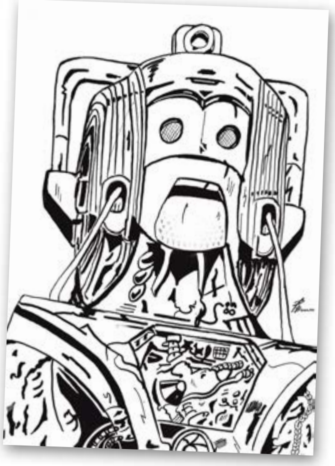
Peter's letter wins him a copy of *The Eleven*, a new box set of audio adventures starring Colin Baker as the Sixth Doctor. It's available in September from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital).

James Johnson's render of the secret production line from *The Power of the Daleks* (1966).

BEN BODIE EMAIL
Other programmes that have adopted the serialised story format have done amazingly ratings-wise, for example *Line of Duty*. I think this huge format change is a very positive move and should do very well if it has a compelling story that keeps viewers hooked.

EDWARD LAMBERT (22)
EMAIL
I live in France and something that bugs me is that a lot of French people stop watching *Doctor Who* after seeing random episodes on TV, assuming that there isn't any story arc. I'm sure that having a 'one serialised story' format will help *Doctor Who* to get a bigger audience, be it in England or in foreign countries where people tend to look for TV series with this format.

TOBY HALL EMAIL
My brain is whirring, trying to work out how all the information we have fits together in the same story. I hope the 'Next Episode' title cards from the Hartnell era make a comeback. Roll on autumn!



Paul Bowler's *Silver Nemesis*-style Cyberman.

Shortly after the Comic-Con panel, it was announced that Jodie Whittaker and Chris Chibnall would be leaving *Doctor Who* next year.

CHANGE, MY DEAR

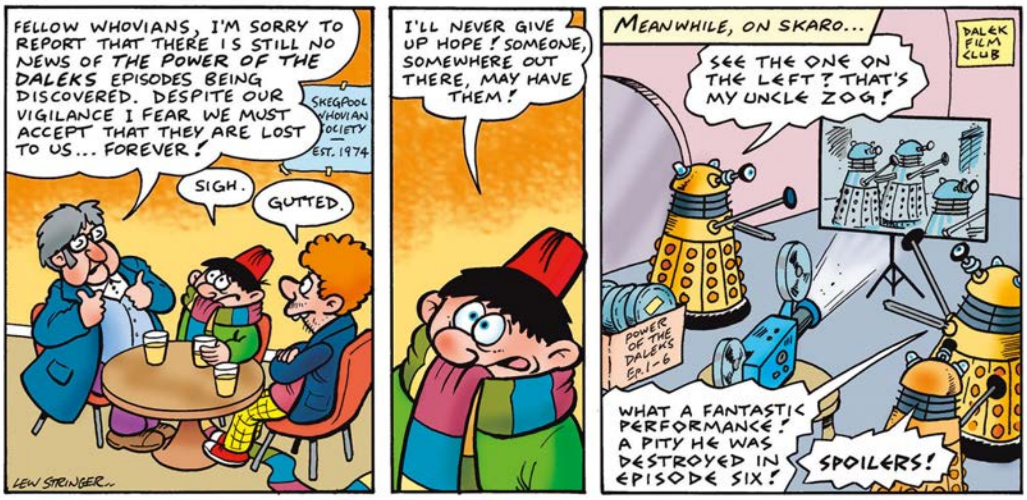
PAUL BOWLER EMAIL
Well, that news about Jodie Whittaker and Chris Chibnall leaving *Doctor Who* in 2022 after a series of Specials came out of the blue, didn't it? It's a shame, as I think Jodie has been great as the Thirteenth Doctor. Change is always a mixture of sadness and excitement, but we still have a whole new series of adventures with the Thirteenth Doctor to look forward to in 2022.

MATTHEW SMITH EMAIL
I was so sad to hear the news that Chris Chibnall and Jodie Whittaker are leaving. Chris has become my favourite writer. I've loved his material over the last few series. And Jodie, what can I say? She smashed it! I never knew what the term 'my Doctor' meant. Now I do. My face lights up whenever I watch any of Thirteen's episodes. This was my era. Thank you, Chris and Jodie!

LEWIS JEFFERIES (23)
PORTSMOUTH
Travel hopefully, the Thirteenth Doctor once said, and that's what I've done. I've used Jodie Whittaker's era as →

The Daft Dimension

BY LEW STRINGER


FELLOW WHOVIANS, I'M SORRY TO REPORT THAT THERE IS STILL NO NEWS OF THE POWER OF THE DALEKS EPISODES BEING DISCOVERED. DESPITE OUR VIGILANCE I FEAR WE MUST ACCEPT THAT THEY ARE LOST TO US... FOREVER!
SKEGPOOL WHOVIAN SOCIETY — EST. 1974
SIGH.
GUTTED.
LEW STRINGER
I'LL NEVER GIVE UP HOPE! SOMEONE, SOMEWHERE OUT THERE, MAY HAVE THEM!
MEANWHILE, ON SKARO...
DALEK FILM CLUB
SEE THE ONE ON THE LEFT? THAT'S MY UNCLE ZOG!
POWER OF THE DALEKS EP. 1-6
WHAT A FANTASTIC PERFORMANCE! A PITY HE WAS DESTROYED IN EPISODE SIX!
SPOILERS!

WHO TUBE

This issue's selection of *Who*-related videos...

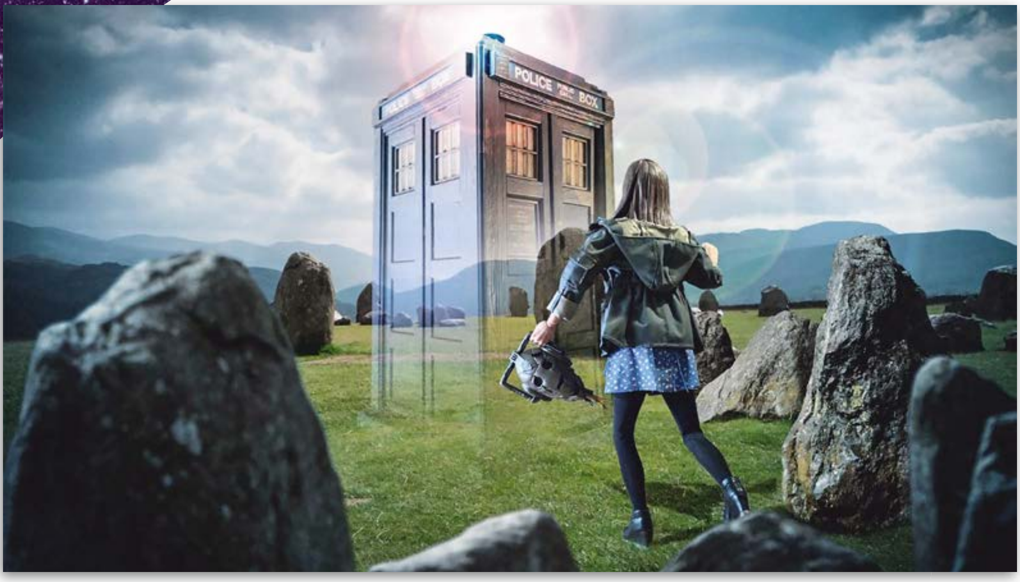
Chris Chibnall, Jodie Whittaker, Mandip Gill, John Bishop and Jacob Anderson discuss all things Series 13 at San Diego Comic-Con.
Go to: *tinyurl.com/WhoSDCC*

The Doctor returns for her biggest adventure yet! Watch the trailer for Series 13, which gives a first glimpse of Jacob Anderson as Vinder.
Go to: *tinyurl.com/Series13Trailer*

Character Options' Al Dewar reveals four new First Doctor-era action figure sets, including Sensorites, Voord and Ian Chesterton.
Go to: *tinyurl.com/60sFigures*

The Cybermen return in this trailer for Maze Theory's game *The Edge of Reality*. Coming to PC and consoles in September 2021.
Go to: *tinyurl.com/CyberEdge*

Who's taken possession of a Type 57 TARDIS and why have they been messing with the chameleon circuits? Watch this fan-made series to find out.
Go to: *tinyurl.com/Type57TARDIS*



George Cairns created this picture in Photoshop using a Clara Oswald action figure.

ON TWITTER...

@PjLamplight I actually expected Chris Chibnall to serialise *Doctor Who* for Series 11 in 2018, as it was a successful format for *Broadchurch*. I think it's got some promise, although with many different storylines/enemies evident, I hope it's not just a gimmick. I'd rather there was a strong continuity than a tenuous link.

@JohnMisiewicz1 People keep comparing this idea to the Key to Time and *The Trial of a Time Lord* seasons but both of those were in essence a collection of related adventures, not one adventure told over a series of episodes. Let's see what happens...

@Missy_u_So_Fine Amazing if it works, boring if it doesn't. I'm not prepared to judge either way until it comes out. I'm keeping an open mind.

@FlatcapWhovian It will be fascinating to see how this turns out and if executed well could take the show in a whole new direction!

@binaryhands1 *Battlestar Galactica 2004*. *Star Trek Discovery*. *Star Trek Picard*. *The Mandalorian*. All these seasons have story arcs. *Doctor Who* is following an established trend, not setting a new one.

@ConnartyJames Could it be like *The Daleks' Master Plan*? Big overarching threat (the Swarm?). Futuristic allies (Vinder)? Just add the Meddling Monk (please!) and you could have a winner! Whatever the story I hope it sets us up well for the 60th anniversary in 2023.

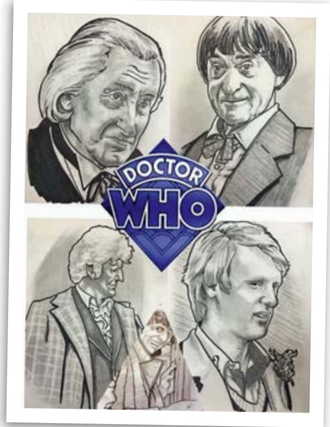
→ a reality-free comfort zone as part of my mental health recovery. Episodes such as *Can You Hear Me?* have truly inspired me. Whittaker leaving has hit me enormously, as I've looked up to her as the Doctor to remember that it's OK to not be OK sometimes. I will be truly devastated to see Thirteen regenerate next year. However, I'm excited to see what's to come in the months leading up to her regeneration!

SUMMER HOLIDAYS

JAMIE THOMAS WILTSHIRE

I was very excited to see that **DWM** 567 had an article on the history of the exhibition at Longleat. It was there that I first encountered *Doctor Who*. I vividly remember my mum being pleasantly surprised as we approached a weird blue box and dragging an eight-year-old me inside. I had no idea what the rather dilapidated K9 was supposed to be. There was also a small screen showing each regeneration scene, which I didn't understand until much later. But it's fair to say I was intrigued and Mum said she would buy me a DVD from the gift shop if I went round again on my own. I shot round the darkened corridor full of monsters in absolute terror and didn't stop until I reached the bright lights of the TARDIS control room. True to her word, she bought me a DVD of *Remembrance of the Daleks*, which I later got signed by Sylvester and Sophie.

Nearly 20 years on, I'd like to thank you for reminding me of where this journey started for me and giving me some of the history behind it.



The Five Doctors by Ken Holtzhouser.

CEDRIC WHITING SOUTHSEA

I visited Longleat in June 1977, the same week as the Queen's Silver Jubilee parade. It was a school trip to Longleat House and Safari Park. I don't remember anyone else going into the *Doctor Who* exhibition on that trip – I was a lone 12-year-old. My strongest memory is of Davros, but, as you can imagine, generally it's is a bit hazy after 44 years. I did have my camera in my pocket but the only photograph of that day is of a giraffe! Reading this article stirred up the memory and I can now recall the whole experience better.

BENJAMIN CALLINICOS EMAIL

DWM 567's articles on *Doctor Who* exhibitions really gave me a wave of nostalgia about the first one that I went to, which was at Llangollen in 2001 or 2002. It was very well constructed, with all the props, costumes, the title sequences playing on a loop, and I remember the 'Hall of Monsters' being terrifying, with all the blinking flashing lights around the creatures. I loved the spooky sound effects and music that played wherever you went. Roy Skelton's Dalek voice still gives me chills to this day.

BEN TUMULTY IRELAND

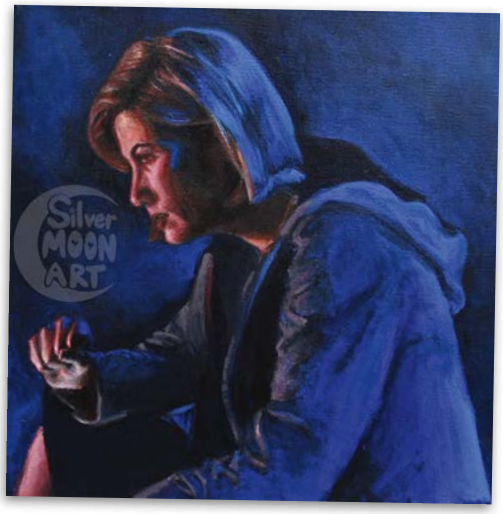
I have always associated **Doctor Who Magazine** with summer holidays. I enjoyed 2014, 2015 and 2017's mid-summer issues on family holidays in County Down, Northern Ireland. And I'm nostalgic for 2018's summer issue (527), which coincided with the end of school and a glorious four-week heatwave in Fermanagh. Last month's 'Summer Special' was no different, even if I am missing Emily Cook's *Out of the TARDIS* interviews.

You're in luck, Ben – *Out of the TARDIS* will return next issue! And finally...

DEMATERIALISING DINER

LOUISE ROMANA WADE EMAIL

In **DWM** 567, on page 14 you suggest eating at Eddie's Diner in Cardiff Bay, due to it having been a location used in *Doctor Who*. However, so fans aren't disappointed if they turn up, I just wanted to make you aware that Eddie's Diner has been shut down for over two years and the whole restaurant was gutted out to be refurbished.



The Thirteenth Doctor by @silvermoonart.

Thanks for letting us know, Louise. That's all for now – please keep sending your letters, photos and artwork to *dwm@panini.co.uk* **DWM**

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

AWARDS

Author Robert Shearman. Photo © Alex Romeo.

Congratulations to **Robert Shearman**, who has been nominated in both the World Fantasy Awards and British Fantasy Awards for his anthology *We All Hear Stories in the Dark*.

Shobna Gulati has been awarded a Doctor of Arts by Bolton University in recognition of her work in entertainment and the community. She also tours the UK in 2022 as Mari in *The Rise and Fall of Little Voice*. Tickets are available now on the production's website.

This year's Emmy nominations are stuffed with *Doctor Who* alumni, including **Brett Goldstein** for *Ted Lasso* (Outstanding Supporting Actor in a Comedy Series), **Daniel Kaluuya** for *Saturday Night Live* (Outstanding Guest Actor in a Comedy Series), **Josh O'Connor** for *The Crown* (Outstanding Lead Actor in a Drama Series), **Olivia Colman**, also for *The Crown* (Outstanding Lead Actress in a Drama Series), and both **Tobias Menzies** and **O-T Fagbenle** in the Outstanding Supporting Actor in a Drama Series category (for *The Crown* and *The Handmaid's Tale* respectively). **Sophie Okonedo** has been nominated for *Ratched* (Outstanding Guest Actress in a Drama Series), **Thomas Brodie-Sangster** for *The Queen's Gambit* (Outstanding Supporting Actor in a Limited or Anthology Series or Movie) and **Amy Roberts** for *The Crown* (Outstanding Period Costumes). The awards ceremony will take place on Monday 20 September.

FILM

Karen Gillan stars in *Gunpowder Milkshake*, which has already been released in the US but comes to UK cinemas and Sky Cinema on 17 September. To help promote the film, Karen has made a talk show in her garage! *Chillin with Gillan* can be found on You Tube.

Pearl Mackie as Bill Potts.

TELEVISION

Pearl Mackie and **Ayesha Antoine** have joined the cast of Aardman's forthcoming CGI series *Lloyd of the Flies*, which is set to air on CITV in autumn 2022.

Alex Mercer is producing the new BBC drama *Crossfire*, which is due to film shortly and has **Keeley Hawes** as lead actress and producer.

James Hawes is currently directing the new six-part series *Slow Horses* for Apple TV. Comic Relief Master **Jonathan Pryce** features in the cast.

Karen Gillan heads the cast of *Gunpowder Milkshake*.

AUDIO

David Tennant plays Loki in the second instalment of **Neil Gaiman**'s *The Sandman*, which is realised by Audible on 22 September. Gaiman returns as the Narrator and **Michael Sheen** is back as Lucifer. The cast also includes **Arthur Darvill** as Shakespeare and **Louise Jameson** as the Headmaster's Mother, as well as **Brian Cox** (the actor, not the professor), **Miriam Margolyes**, **Bill Nighy**, **Paterson Joseph**, **Kevin McNally**, **Jessica Martin**, **Ellen Thomas**, **Annette Badland**, **Nicholas Boulton, Lachelle Carl** and Comic Relief Doctor **Joanna Lumley**.

Dominic Glynn's single *The Sheltering Sky* is now available on all music platforms, including Spotify and Apple Music.

THE SHELTERING SKY
DOMINIC GLYNN

TOBY HADOKE

OBITUARIES

Ralph Watson, who played the uncredited overseer at the generating station in *The Underwater Menace*, Captain Knight in *The Web of Fear* (a role he later revisited for Big Finish), Ettis in *The Monster of Peladon* and Ben in *Horror of Fang Rock*, died on 20 June, aged 85.

David Dukas, the South African-based actor who played Elias Griffin Jnr in *Rosa*, died from heart failure on 20 July. He was 51.

Clive Scott, another South African, played Linwood in Episode One of *The Mind of Evil*. He died on 28 July, aged 84.

Andrew Hunter, the grams operator on *Planet of the Spiders, The Seeds of Doom, The Sun Makers, The Stones of Blood, Meglos* and *The Keeper of Traken*, died on 12 July.

Stephen Payne, the co-founder of the *Doctor Who* Appreciation Society and an interviewee in the 1977 documentary *Whose Doctor Who*, died on 23 July. He was 66.

Andrew Hopkinson, *Doctor Who* fan, prop maker and costumier, who played the Argolin in *Dimensions in Time*, died on 6 July at 55.

Stuart Newton, who was a props man and played the train driver in the *The Trial of a Time Lord* Parts One to Four, died earlier this year.

News has also just reached us that **Jonina Scott**, who played Marn in *The Sun Makers*, died in October 2018, aged 75.

Ralph Watson

David Dukas

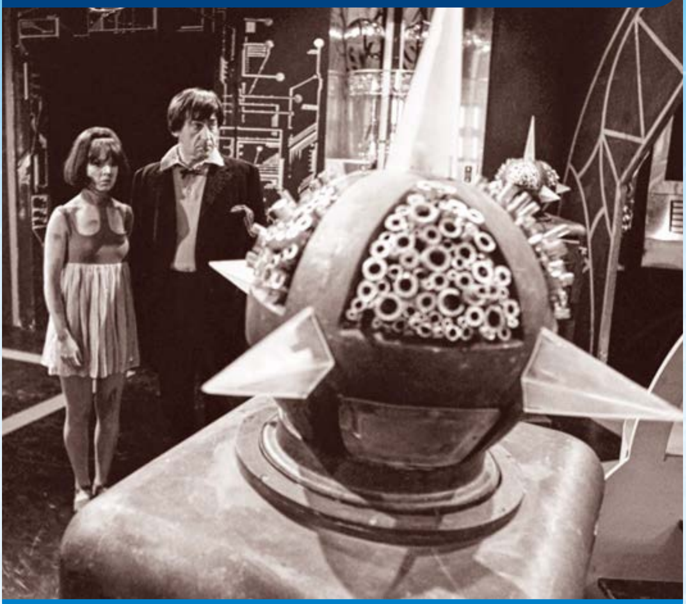
Clive Scott

Andrew Hopkinson

Stephen Payne

Jonina Scott

THIS MONTH IN… 1968



SATURDAY 31 AUGUST

Zoe (Wendy Padbury) and the Doctor (Patrick Troughton) are held captive by the Quarks in *The Dominators* (1968).

Writers Mervyn Haisman (above) and Henry Lincoln (below).

The Quarks make their first appearance in the *Doctor Who* strip in *TV Comic* issue 872 (cover-dated 31 August 1968). Art by John Canning.

A publicity photo for *The War Games* (1969) featuring a Yeti, an Ice Warrior, a Dalek, Patrick Troughton as the Doctor, a Cyberman and a Quark.

It was a time of change for *TV Comic*'s *Doctor Who* strip. Ever since the first instalment, the Doctor had been accompanied by two children, John and Gillian. Unusually for comic-strip characters, they'd grown up, and the time had come for the Doctor to dump them on the doorstep of Zebadee University before heading off for a new adventure.

In the latest television serial, *The Dominators*, the Quarks been delighting viewers with their ungainly antics for the past three weeks. They'd been deliberately designed to be the 'next' Daleks, with the potential for lucrative merchandising, but they were also monsters that could easily be recreated by children. Given a sufficiently large cardboard box, a punctured football and five paper cones, any child could make a Quark outfit indistinguishable from the genuine article.

So why wasn't the nation gripped by Quark-mania? Was there no confidence or preference among habitual viewers for what is known as Quark life?

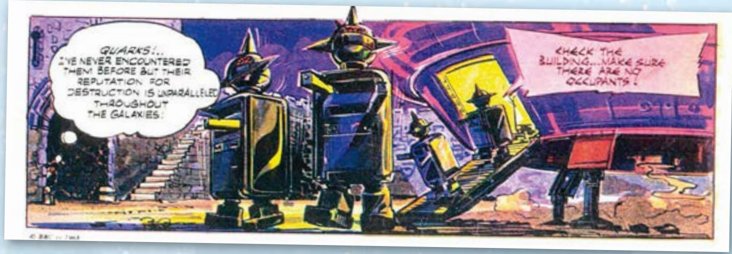
No. The problem was that the potential for lucrative merchandising led to a dispute between the BBC and the creators of the Quarks, Mervyn Haisman and Henry Lincoln. The writers had entered into negotiations with a merchandise company without the consent of the BBC, who had licensed the Quarks to appear in *TV Comic* without the consent of the writers. The situation was never really resolved; the BBC gave the writers a payment to address the *TV Comic* issue, the merchandising deal fell through and the *Doctor Who* production team decided not to employ Haisman and Lincoln again. Haisman and Lincoln's relationship with the series had already become strained, as they'd taken their names off *The Dominators* when it was rewritten and reduced in length by an episode.

This was merely the first of a number of stories that would fall through or require extensive reworking during Patrick Troughton's final season. Elsewhere, Dick Sharples' bizarre comedy *The Prison in Space* was abandoned in pre-production, an additional episode was bolted on to the front of *The Mind Robber* and Robert Holmes' underwhelming *The Krotons* was hastily retrieved from the slush pile. *The Invasion* ran to an epic length, but even this was outdone by *The War Games*, which had to be extended to ten episodes in an effort to fill empty broadcast slots. It was amid this chaotic atmosphere that Troughton decided enough was enough. Exhausted by the schedule, fearful of typecasting and dissatisfied with the quality of the scripts, he bowed to pressure from his wife and handed in his notice.

To mark Troughton's departure in Episode Ten of *The War Games*, a Quark appeared alongside a Dalek, a Cybermen, an Ice Warrior and a Yeti on a 'thought channel' conjured by the Time Lords during the Doctor's trial. The Doctor described the deadly rectangular robots as "servants of the cruel Dominators. They tried to enslave a peace-loving race."

It was a curious sort of recognition; had things turned out differently, the Quarks could have been up there with the greats.

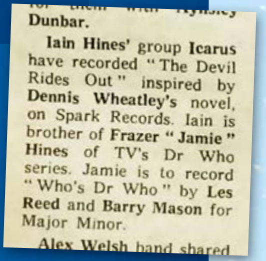
JONATHAN MORRIS


QUARKS!.. I'VE NEVER ENCOUNTERED THEM BEFORE BUT THEIR REPUTATION FOR DESTRUCTION IS UNPARALLELED THROUGHOUT THE GALAXIES!
CHECK THE BUILDING... MAKE SURE THERE ARE NO OCCUPANTS!

ALSO THIS MONTH

Saturday the 17th

On the same day that Episode 2 of *The Dominators* was broadcast, the music paper *Melody Maker* announced the exciting news that Frazer Hines was about to record a single entitled *Who's Dr Who?* The blistering guitar on the single was played by Jimmy Page, fresh from his first jam session with the new band that would soon become known as Led Zeppelin. The other musicians on *Who's Dr Who?* were legendary session drummer Clem Cattini and bass player Alan Hawkshaw (composer of the themes to *Grange Hill* and *Channel 4 News*), plus Alan Whitehead of Marmalade on backing vocals.



Dunbar.

Iain Hines' group **Icarus** have recorded "The Devil Rides Out" inspired by **Dennis Wheatley's** novel, on Spark Records. Iain is brother of **Frazer "Jamie" Hines** of TV's Dr Who series. Jamie is to record "Who's Dr Who" by **Les Reed** and **Barry Mason** for Major Minor.

Alex Welsh band shared

Frazer Hines is mentioned in *Melody Maker*.

Lost in Space (and Time)

The deliberate destruction of so much *Doctor Who* now seems barely credible. **PAUL KIRKLEY** examines the complexities behind that purge – and the culture surrounding the recovery of missing episodes.

> *"I am being diminished. Whittled away, piece by piece... Great chunks of my past, detaching themselves like melting icebergs."*
>
> The Doctor, *The Five Doctors*

People have been underestimating *Doctor Who* for a very long time. In 1963, cautious BBC executives were reluctant to commit to more than 13 episodes of the new teatime adventure serial, and when, 40 years later, Russell T Davies announced plans to bring the show back, industry 'experts' lined up to tell him it would never work.

But has anyone ever been more wrong about *Doctor Who* than the BBC bean-counters who, when asked why they were consigning so many of the programme's early episodes to oblivion in the 1960s and 70s, wrote simply: *No Further Interest*.

No further interest?

Half a century on, as fans eagerly await the new versions of *The Evil of the Daleks* and *The Web of Fear*, that's a phrase that rings laughably hollow. Not just because the serials' release on DVD and Blu-ray is evidence of a viable commercial interest in itself, but also because their very existence is testament to the tenacity and resourcefulness of fans – the kind of fans who cared enough, over the years, to make off-air sound recordings, painstakingly recreate the lost footage in animated form or, in one case, track down a horde of Yetis in the hills of Nigeria.

The story of how so much of *Doctor Who* came to be lost in time – and how much of it eventually came back – is, in part, the story of television itself; one that goes to the heart of how much cultural capital we place on a medium once dismissed as "the idiot's lantern".

"I think there's probably a rule of thumb that people don't take a medium seriously until it's 50 years old," says Dick Fiddy, co-ordinator of Missing Believed Wiped, a British Film Institute initiative dedicated to recovering lost television material. "Certainly that's what happened with film. Suddenly, there's enough of a history for people to start investigating and writing serious books about it. And, I suppose, for people to start feeling nostalgic."

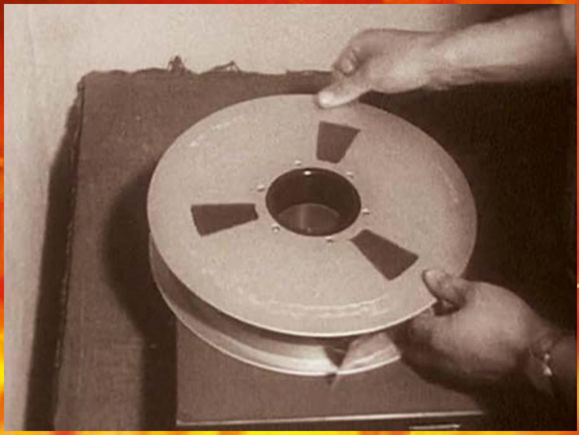
In the 1960s and 70s, BBC bosses could only see two possible reasons for retaining old episodes of *Doctor Who*: domestic repeats and foreign sales. The former were limited by Equity and the Musicians' Union to just one repeat screening, after which the episodes were basically just taking up perfectly good, reusable videotape – no small consideration when a 60-minute tape would have cost the average British worker at least five weeks' wages. Hence the issuing of Wipe/Junk Authorisation forms (they of the *No Further Interest* notoriety), which sealed the fate of dozens of original two-inch videotapes of *Doctor Who* between 1967 and 1974.

Certainly, the people making *Doctor Who* in the 1960s weren't entertaining lofty thoughts of the show's legacy: their job was just to make 25 minutes of entertainment to fill the gap between *Grandstand* and *Juke Box Jury*. "There was no question of it being kept," says Anneke →

Opposite page: William Hartnell as the Doctor in *The Massacre of St Bartholomew's Eve*. No footage survives from this 1966 story.

Below left: A videotape is wiped with a powerful magnet.

Below right: The *Radio Times* cover-dated 7-13 December 1963 promoted the appearance of The Beatles on *Juke Box Jury*. This episode no longer survives in the BBC archive, and is often cited as one of the most-missed pieces of 'lost' television.



DECEMBER 7–13

BBC tv Sound

Radio Times

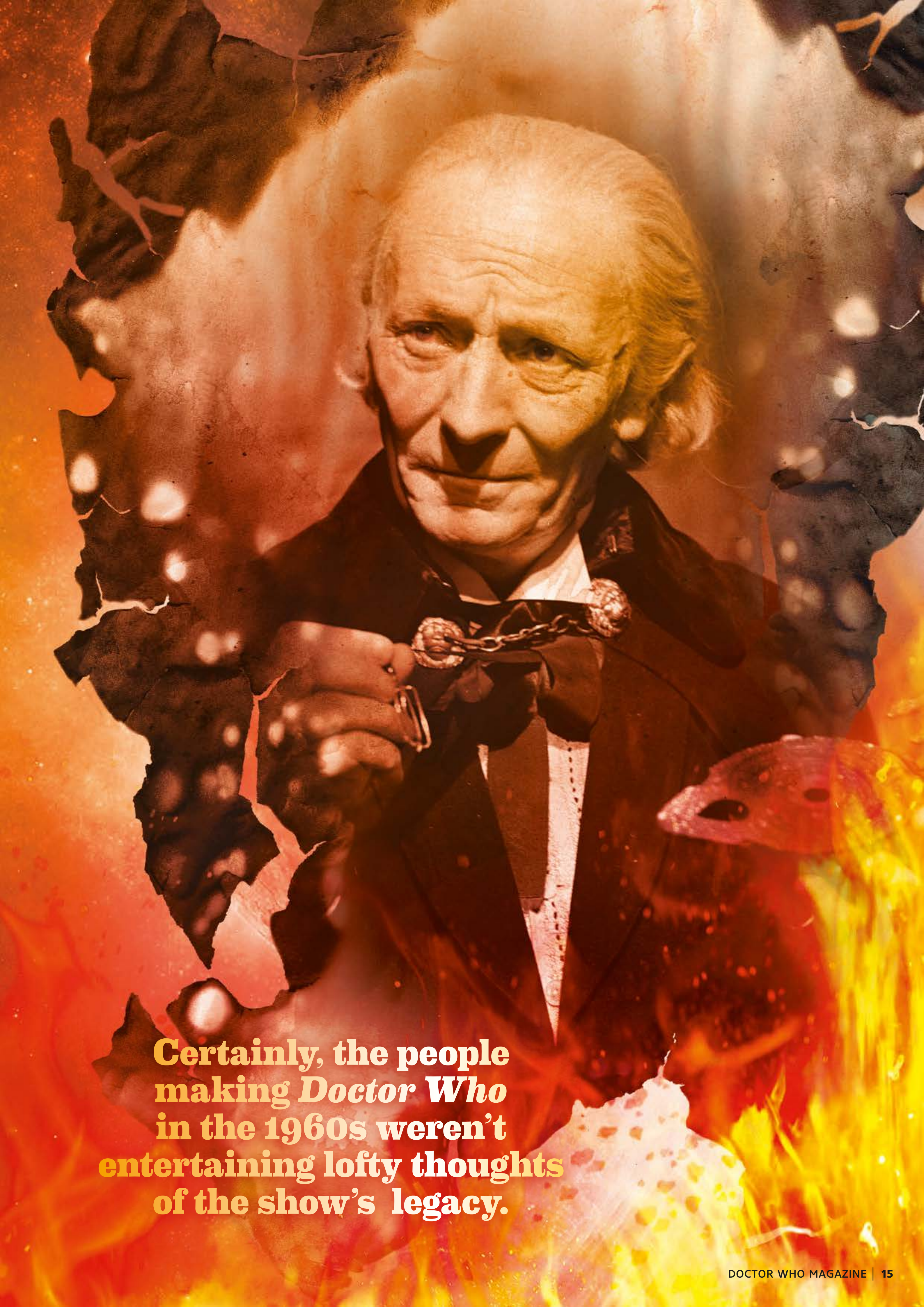
SIXPENCE

HIT HIT HIT HIT

The Beatles

BBC TV on Saturday

IN JUKE BOX JURY & THEIR OWN SHOW



Certainly, the people making *Doctor Who* in the 1960s weren't entertaining lofty thoughts of the show's legacy.

Right: Polly (Anneke Wills), Ben (Michael Craze) and the Doctor (William Hartnell) in Episode 1 of *The Smugglers* (1966).

Below left from top: Richard Landen and Graham Strong made audio recordings of *Doctor Who* episodes during the 1960s.

Below centre: Freelance photographer John Cura took 'telesnaps' of TV shows, including *Doctor Who*, in order to create a visual record for actors and programme makers.

Below right: Some of Cura's telesnaps from Episode 1 of *The Savages* (1966).

→ Wills, who played companion Polly alongside William Hartnell and Patrick Troughton's Doctors. "It was just the nature of television in those days – practically all your work was ditched when you'd finished it."

"It only seems ridiculous to us now," agrees Dick Fiddy. "At the time it would have made perfect sense. Can you imagine if the newspapers had found out the BBC was sitting on a hundred thousand videotapes, and instead of re-using them was using licence payers' money to buy new ones? So you can't play the blame game. I always say the search for lost stories should be a treasure hunt, not a witch hunt."

If domestic repeats were a non-starter, foreign sales were a potential cash cow; it's no accident that BBC Enterprises, the corporation's commercial sales division, began life as the tellingly named BBC Exploitation. To get round the problem of countries using different broadcast formats, it was standard practice to make black-and-white 16mm film telerecordings of the original two-inch videotapes – a practice that continued well into the Third Doctor's run, which is why so many early 1970s stories only survived in monochrome, until clever fans came up with ingenious, borderline-magical ways to put the colour back into Jon Pertwee's cheeks.

This global scattering of the *Doctor Who* seed is the reason so many lost episodes have subsequently been returned to the archive, often turning up in the most unlikely places, be it a TV station in Africa or, in the case of *The Lion* from 1965's *The Crusade*, plucked from the jaws of death on a New Zealand landfill site.

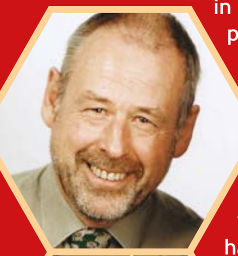
In time, as black-and-white TV fell out of fashion and overseas broadcast rights expired, buyers had the choice of either returning the film cans to the BBC or destroying them. Fortunately for us, these rules don't always seem to have been rigorously adhered to; presumably, countries that were in the grip of civil war had more pressing things to worry about. And that's just as well, as BBC Enterprises ended up tossing many of the ones that *did* come back into a skip. That's not a metaphorical skip, by the way: it was an actual skip outside BBC Enterprises' offices in Ealing, the contents of which were then sent to an incinerator.

> **"It was just the nature of television in those days – practically all your work was ditched when you'd finished it."**
>
> ANNEKE WILLS

If the decision to reuse the original two-inch master tapes makes a sort of sense, what's less easy to understand is why the BBC was still destroying film copies of *Doctor Who* (which had no re-use value anyway) as late as 1977. This was the same year, lest we forget, that BBC2's *Lively Arts* series dedicated a whole programme to examining *Doctor Who* as a cultural phenomenon, a year after the formation of the *Doctor Who* Appreciation Society and a whole four years since the *Radio Times* tenth-anniversary special, which had chronicled all the Doctor's previous

Missing… ish

While 97 episodes of *Doctor Who* are still missing, it would be a mistake to say they're entirely lost. Thanks to fans like Richard Landen and the late Graham Strong, among others, we're blessed with complete off-air audio recordings of every story ever made.

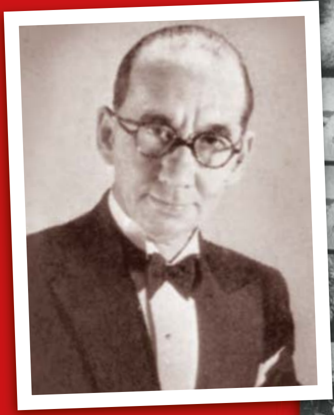


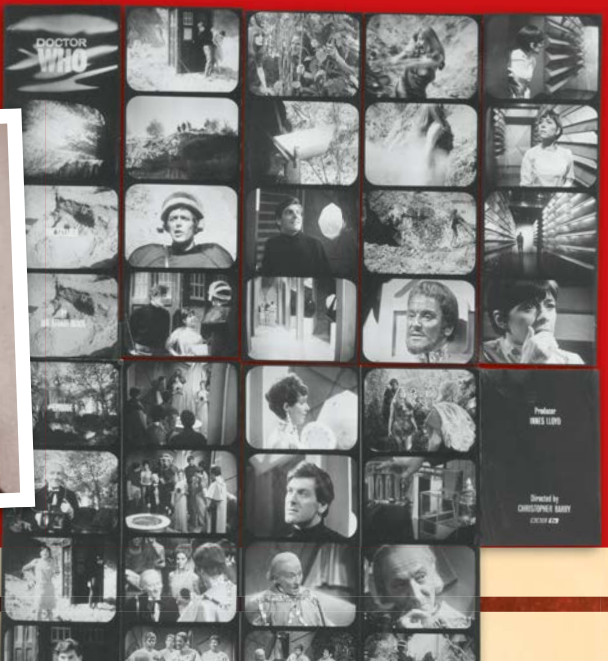
While that's hardly unique – taping pop music and comedy programmes, in particular, was common practice in the 1960s, says Dick Fiddy – *Doctor Who* is unusually well represented for a drama serial. "If it wasn't for those fans lying on their tummies and recording the stories, we wouldn't have the soundtracks at all, so hooray for them," says Anneke Wills.

There are also surprisingly good visual records of many missing episodes, thanks to John Cura, a freelance photographer who had an arrangement with the BBC to supply off-air 'telesnaps' of various productions. "Seeing those for the first time was incredible," says Jeremy Bentham, who discovered the first batch while researching his 1986 book *Doctor Who: The Early Years*. "There was a time when old photographs of *Doctor Who* weren't that common, so that was a real treasure trove."

By matching these telesnaps to the off-air soundtracks, fans have been able to enjoy at least an approximation of the missing episodes – an experience that's now been taken to a new level with the creation of fully animated reconstructions.

Recalls Richard Molesworth: "I was once interviewed by a newspaper journalist who said, 'There are all these episodes of *Doctor Who* you know nothing about.' They were amazed when I said, 'Actually, we know practically everything about them: we've got audios, telesnaps, copies of the scripts… The only thing we can't do is see them!"





adventures for a generation unaware that, behind closed doors, they were gradually being erased from existence.

As secretary of the *Doctor Who* Fan Club in the early 1970s, Keith Miller was in no doubt about his members' interest in *Doctor Who*'s history. "That's why I started documenting the episodes from the beginning," he says. "Which didn't go down well with Jon Pertwee. He kept saying 'It's my programme now, it's got nothing to do with them [William Hartnell and Patrick Troughton]!' But I thought, no, it's *Doctor Who*, it's got *everything* to do with them."

And yet the BBC was still wiping the tapes – even, incredibly, of Jon Pertwee's episodes. "It took the BBC a long time to catch up with the fact there was a paying audience out there, willing to keep *Doctor Who* alive," says Keith.

As with many large and unwieldy institutions, it's possible that one arm of the BBC simply had no idea what the other one was up to. So the Engineering Department, which was responsible for wiping the two-inch videotapes, might have been doing so in the belief that Enterprises had already made film transfers, while Enterprises may have been oblivious to the fact that those film cans contained the last copies in existence. But the truth is, no one really cared enough to find out – at least until Sue Malden was appointed as the BBC Film Library's first Archive Selector in 1978 and, in a stroke of good fortune, chose *Doctor Who* as her template to investigate the scale of the archive's depleted stock.

A few years later, Sue was visited at the library by Jeremy Bentham of **Doctor Who Magazine** (or *Doctor Who Monthly*, as it was then), and it was his seminal report in **DWM**'s 1981 Winter Special that first laid bare the tragedy of *Doctor Who*'s vanishing past.

"There was that one-page listing, with all these mysterious annotations next to them," recalls Richard Molesworth, author of the acclaimed book *Wiped! Doctor Who's Missing Episodes*. "Things like: *Marco Polo* – none, *The Web of Fear* – 1, *The Tenth Planet* – 1, 2, 3… I just couldn't work out how we'd arrived at a situation where no episodes of *The Power of the Daleks* or *The Tomb of the Cybermen* existed. All these wonderful stories I'd been too young to see but had read about in the *Radio Times* special… It was mortifying. It was the first time the enormity of what was missing was crystallised, in that one page of text."

Jeremy Bentham himself had first got wind of the problem a few years earlier when producer Tony Cash's team were sourcing clips for the *Lively Arts* documentary in late 1976. "When his researchers had gone through the film library, that was the revelation," says Jeremy. "Until then there'd been a bland assumption that everything did exist on the shelves somewhere."

In the article, Jeremy vividly likened the library to "some huge Pharaoh's tomb – a storehouse of treasures kept safe from the ravages of time". "There was a little bit of that Howard Carter feeling," he says today, laughing. "Of being inside the tomb and seeing wonderful things…" Except, as we know, quite a lot of treasures hadn't been kept safe from the ravages of time, nor indeed the ravages of BBC economics.

Thankfully, Jeremy wasn't the first *Doctor Who* fan to take a poke around the BBC's archive. In 1977, a lucky eleventh-hour intervention by Ian Levine almost certainly stopped hours more of the Doctor's adventures being consigned to the flames. The story of how Ian walked into the BBC Enterprises store room at Villiers House to find all seven episodes of the first Dalek story taped up and labelled WITHDRAWN, DE-ACCESSIONED AND JUNKED is the stuff of legend.

Having rescued that priceless piece of television history from the incinerator, he went on to discover film copies of a further 56 Hartnell and five Troughton episodes. With typically stubborn tenacity, when copyright rules prevented him from making a private purchase of the episodes Ian simply went direct to Equity and The Writers' Guild, negotiating himself a special dispensation.

For Ian, it was the start of a long journey of tracking down lost *Doctor Who* stories – not just from the vaults →

Top left: Jeremy Bentham was **DWM**'s lead writer in the early 1980s. One of his assignments led him to reveal which *Doctor Who* episodes were missing from the BBC archive.

Top right: Sue Malden, the BBC Film Library's first Archive Selector, pictured in 1981.

Above inset: Music producer and DJ Ian Levine prevented numerous episodes from being destroyed – including the first Dalek serial.

Right: Producer and missing episode expert Paul Vanezis with a reel of film.

Below: The comedian and presenter Bob Monkhouse was an avid collector of films and television programmes. After his death, his collection was catalogued, but no missing *Doctor Who* was found.

Below left: Ben, Polly and the Doctor (Patrick Troughton) in Episode One of *The Power of the Daleks* (1966).

Below right: The Doctor is "renewed" and sees a reflection of his former self (William Hartnell) in Episode One of *The Power of the Daleks*. These images are telesnaps taken by John Cura.

Bottom right: The renewed Doctor reads from his 500-year diary, as a wary Ben and Polly look on.

→ of the BBC but from all over the world. In 1984, a chance remark on Radio 2 about Nigerian television being so behind the times that "Patrick Troughton was still Doctor Who" prompted him to begin calling up TV stations there. (This was a country, remember, that was beset by decades of war and civil unrest, and had just been seized by yet another military junta.) This somewhat unlikely punt resulted in the recovery of three episodes apiece of *The Time Meddler* and *The War Machines* – though their return was further delayed when the London kidnapping of a former Nigerian government minister created a diplomatic incident.

After that, Ian began sending telexes to TV stations in every country known to have bought *Doctor Who* and other fans followed on his wake – among them Paul Vanezis. Now best known for returning episodes to their former glory as part of the *Doctor Who* Restoration Team, in 1984 Paul used his Cypriot heritage to contact a TV station in Cyprus – and, as much to his surprise as anyone's, promptly turned up three lost episodes of *The Reign of Terror*.

"My interest was purely selfish," admits Paul. "I just wanted to see them. I didn't really care if anybody else got to see them. It was just annoyance, really, at the thought these stories that had been so mythologised no longer existed."

Other recoveries felt more like a gift from the gods. In 1983, film cans containing episodes five and ten of *The Daleks' Master Plan* were found in the cellar of the Church of Jesus Christ of Latter-Day Saints in Wandsworth. Or it may have been the Mormon Unification Church in Clapham. Or at least *near* Clapham. Recollections vary to such an extent, many believed the actual source was comedy legend, and avid film collector, Bob Monkhouse. (It almost certainly wasn't, says Dick Fiddy.)

Other finds were more prosaic. Episode two of *The Daleks' Master Plan* was returned after spending 20 years in broadcast engineer Francis Watson's cupboard, then a further decade in a carrier bag hanging on a coat hook in his office at Yorkshire Television in Leeds. *Air Lock*, the episode of *Galaxy 4* recovered in 2011, had been acquired at a school fête in Southampton three decades earlier, while *The Evil of the Daleks* Episode 2 and *The Faceless Ones* Episode 3 were picked up at a film fair in Buckingham.

The latter discovery led to a memorable afternoon when Paul Vanezis and fellow organisers of 1987's TellyCon convention in Birmingham were able to surprise the audience with an emotional screening of that *The Faceless Ones* episode – the Second Doctor, returned to us from the ether 20 years after the episode's first broadcast and just three weeks after Patrick Troughton's death.

Spilt Milk

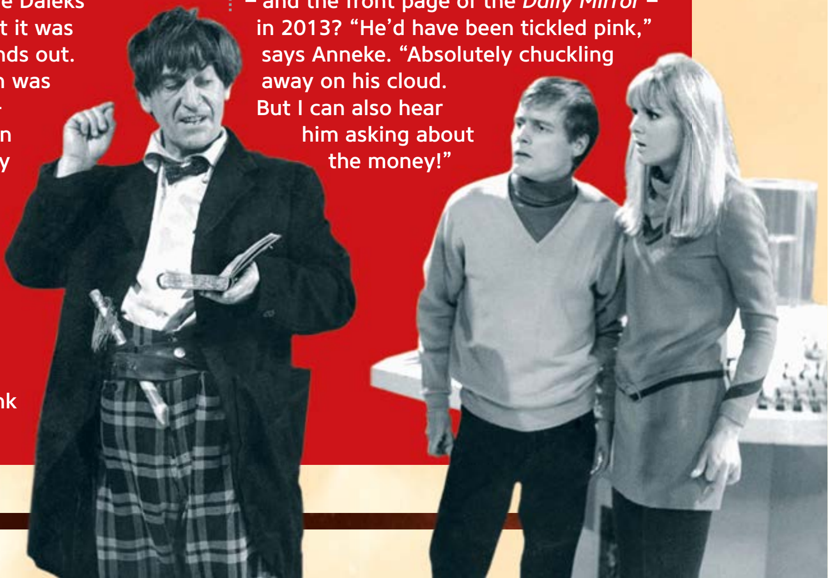
In one sense, the absence of so much early *Doctor Who* is a tragedy – but does it also add to the programme's mythos and mystique?

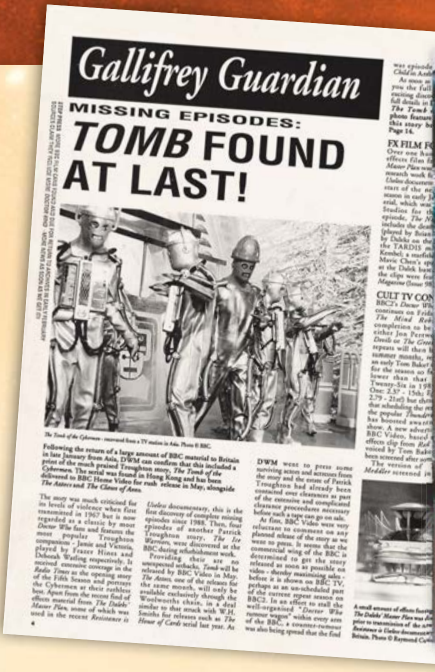
"I like your thinking – I like to be mysterious, you know," says Anneke Wills, laughing. "I've come to accept it over the years," she adds, referring to the fact that no fewer than 27 of her 40 episodes remain lost. "It's no good crying over spilt milk. My duty is to fill in the gaps as much as possible."

Is there a particular story she'd like to see returned to the vaults?

"I think *The Power of the Daleks*, when Michael Craze and I first meet Pat," she says. "We met the Daleks as well, of course, but it was meeting Pat that stands out. The first regeneration was an AMAZING THING – can you put that bit in capitals? Pat was very brave to do it. So I'd love to be able to see that, and transport myself back. It would be amazing. But they'd better hurry up, 'cos I'm getting old..."

What does she think Patrick Troughton would have made of the recovery of nine of his episodes making headline news – and the front page of the *Daily Mirror* – in 2013? "He'd have been tickled pink," says Anneke. "Absolutely chuckling away on his cloud. But I can also hear him asking about the money!"





Gallifrey Guardian

MISSING EPISODES:

TOMB FOUND AT LAST!

The Tomb of the Cybermen - recovered from a TV station in Asia. Photo © BBC.

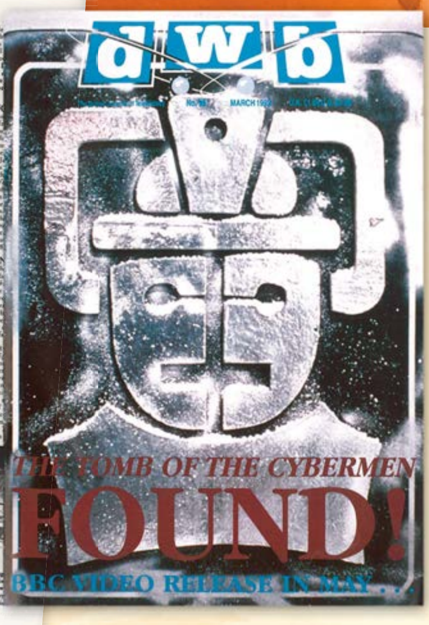
Following the return of a large amount of BBC material to Britain in late January from Asia, DWM can confirm that this included a print of the much praised Troughton story, *The Tomb of the Cybermen*. The serial was found in Hong Kong and has been delivered to BBC Home Video for rush release in May, alongside *The Aztecs* and *The Claws of Axos*.

The story was much criticised for its levels of violence when first transmitted in 1967 but is now regarded as a classic by most *Doctor Who* fans and features the most popular Troughton companions - Jamie and Victoria, played by Frazer Hines and Deborah Watling respectively. It received extensive coverage in the *Radio Times* as the opening story of the Fifth Season and portrays the Cybermen at their ruthless best. Apart from the recent find of effects material from *The Daleks' Master Plan*, some of which was used in the recent *Resistance is Useless* documentary, this is the first discovery of complete missing episodes since 1988. Then, four episodes of another Patrick Troughton story, *The Ice Warriors*, were discovered at the BBC during refurbishment work.

Providing there are no unexpected setbacks, *Tomb* will be released by BBC Video in May. *The Aztecs*, one of the releases for the same month, will only be available exclusively through the Woolworths chain, in a deal similar to that struck with W.H. Smiths for releases such as *The House of Cards* serial last year. As DWM went to press some surviving actors and actresses from the story and the estate of Patrick Troughton had already been contacted over clearances as part of the extensive and complicated clearance procedures necessary before such a tape can go on sale.

At first, BBC Video were very reluctant to comment on any planned release of the story as we went to press. It seems that the commercial wing of the BBC is determined to get the story released as soon as possible on video - thereby maximising sales - before it is shown on BBC TV, perhaps as an un-scheduled part of the current repeat season on BBC2. In an effort to stall the well-organised "*Doctor Who* rumour wagon" within every arm of the BBC, a counter-rumour was also being spread that the find

4



Far left: The recovery of 1967's *The Tomb of the Cybermen* was the headline news in *Gallifrey Guardian* in DWM 184 (published 20 February 1992).

Left: The story also featured in the March 1992 issue of the fanzine *DWB*.

Below: The recovery of missing episodes from *The Enemy of the World* (1967-68) and *The Web of Fear* (1968) made the national press in the UK, including the 11 October 2013 edition of the *Daily Mirror*.

For many years, 1967's *The Tomb of the Cybermen* was the Holy Grail of lost *Doctor Who* stories.

"It was a magical moment," says Richard Molesworth, who was in the audience. (Earlier, he'd missed a private screening for the event's stewards because he had to go home and do his paper round.)

All of which begs the question: in an age when every existing *Doctor Who* episode is available to stream on your smartphone, is there perhaps something to be said for those days when tapes of old stories changed hands on an illicit underground network, and you had to go to the equivalent of a *Doctor Who* speakeasy in order to source a degraded, fifth-generation copy of *The Wheel in Space* Episode 3? And if no *Doctor Who* episodes had ever been lost in the Vortex in the first place, might not the lives of a generation of fans have been a bit more... dull?

"If all the episodes had been there from day one, that *would* be slightly boring," admits Richard Molesworth. "If they all turned up tomorrow, that would be rather jolly. But would I swap all those years of writing the lists and ticking them off? Probably not, because that was kind of fun, too."

"As any comics collector will tell you, sometimes the thrill is in the hunt," agrees Jeremy Bentham.

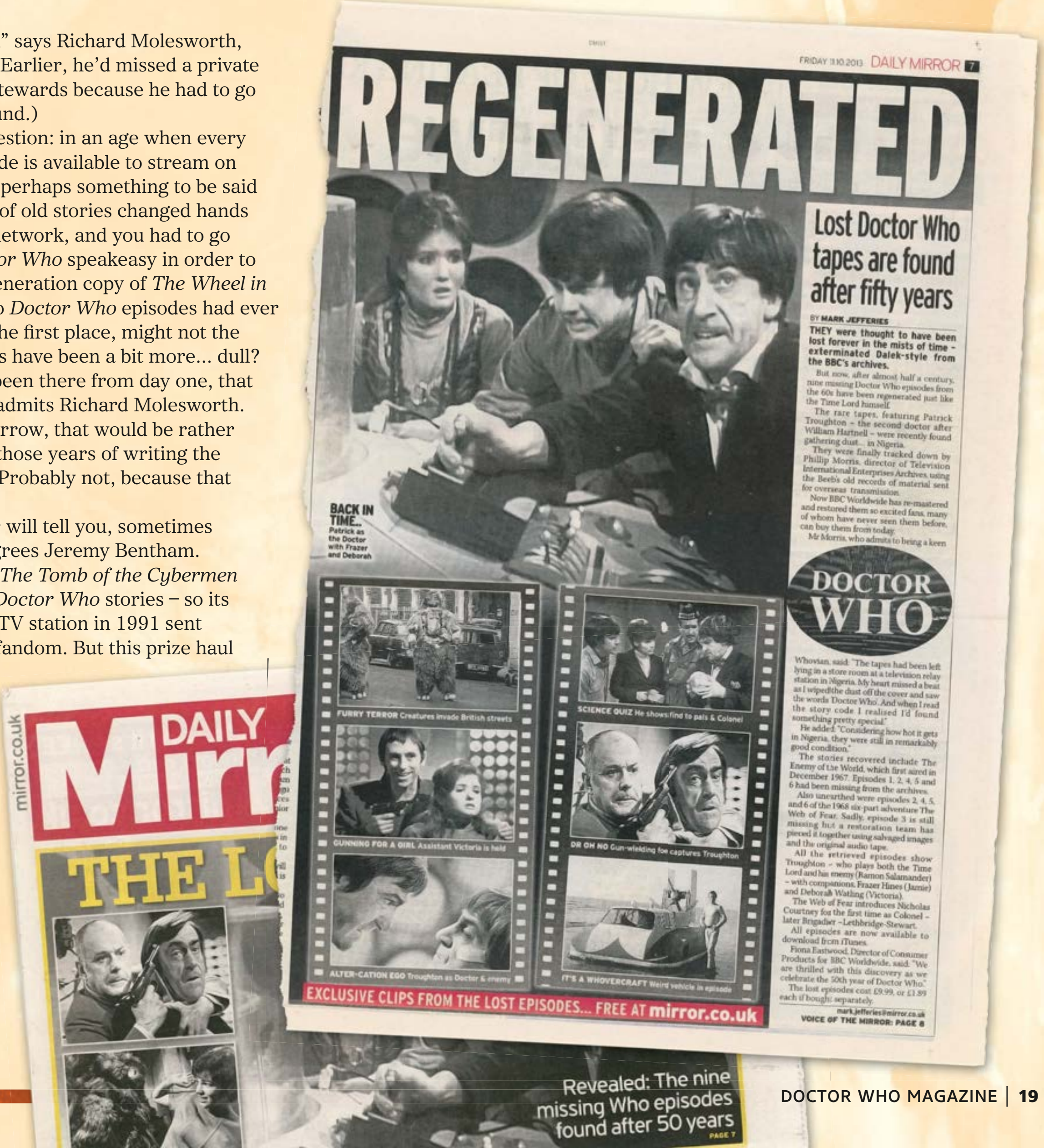
For many years, 1967's *The Tomb of the Cybermen* was the Holy Grail of lost *Doctor Who* stories – so its discovery at a Hong Kong TV station in 1991 sent a seismic tremor through fandom. But this prize haul almost got lost all over again: having been posted back to the BBC from Asia Television, the films went AWOL for a month, and were eventually discovered – with nothing to identify them save for the story's original production code (MM) – lying unclaimed in the loading bay of the BBC's Woodlands depot.

Rush-released on BBC Video, *The Tomb of the Cybermen* shot to the top of the video charts in 1992, its 24,000 copies leaving Kevin Costner's Robin Hood and Anthony Hopkins' Hannibal Lecter trailing in its dust. *No Further Interest?* Pah.

Since **DWM** listed that shocking total of 136 missing *Doctor Who* episodes in 1981, 39 have been returned, taking the tally below the 100 barrier, to 97. That's a minor miracle in itself – and a huge credit to all the people who have invested time, energy and resources in the search. "It amazes me to this day that so much work has been undertaken by so many people," says Jeremy Bentham.

But since 2013 – when archive recovery specialist (and self-styled 'real Indiana Jones') Philip Morris discovered nine lost episodes from the Second Doctor stories *The Web of Fear* and *The Enemy of the World* in Nigeria – there's been a worrying radio silence. Is it simply that the more leads that are followed up, the smaller the window of opportunity becomes?

Not necessarily. "This is all about trust," says Paul Vanezis. "Philip managed to find a way of getting those episodes back that didn't involve bribery – which is often →



FRIDAY 11.10.2013 DAILY MIRROR 7

REGENERATED

Lost Doctor Who tapes are found after fifty years

BY MARK JEFFERIES

THEY were thought to have been lost forever in the mists of time - exterminated Dalek-style from the BBC's archives.

But now, after almost half a century, nine missing Doctor Who episodes from the 60s have been regenerated just like the Time Lord himself.

The rare tapes, featuring Patrick Troughton - the second doctor after William Hartnell - were recently found gathering dust... in Nigeria.

They were finally tracked down by Phillip Morris, director of Television International Enterprises Archives, using the Beeb's old records of material sent for overseas transmission.

Now BBC Worldwide has re-mastered and restored them so excited fans, many of whom have never seen them before, can buy them from today.

Mr Morris, who admits to being a keen Whovian, said: "The tapes had been left lying in a store room at a television relay station in Nigeria. My heart missed a beat as I wiped the dust off the cover and saw the words 'Doctor Who'. And when I read the story code I realised I'd found something pretty special."

He added: "Considering how hot it gets in Nigeria, they were still in remarkably good condition."

The stories recovered include The Enemy of the World, which first aired in December 1967. Episodes 1, 2, 4, 5 and 6 had been missing from the archives.

Also unearthed were episodes 2, 4, 5, and 6 of the 1968 six-part adventure The Web of Fear. Sadly, episode 3 is still missing but a restoration team has pieced it together using salvaged images and the original audio tape.

All the retrieved episodes show Troughton - who plays both the Time Lord and his enemy (Ramon Salamander) - with companions, Frazer Hines (Jamie) and Deborah Watling (Victoria).

The Web of Fear introduces Nicholas Courtney for the first time as Colonel - later Brigadier - Lethbridge-Stewart.

All episodes are now available to download from iTunes.

Fiona Eastwood, Director of Consumer Products for BBC Worldwide, said: "We are thrilled with this discovery as we celebrate the 50th year of Doctor Who."

The lost episodes cost £9.99, or £1.89 each if bought separately.

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VOICE OF THE MIRROR: PAGE 8

BACK IN TIME.. Patrick as the Doctor with Frazer and Deborah

FURRY TERROR Creatures invade British streets

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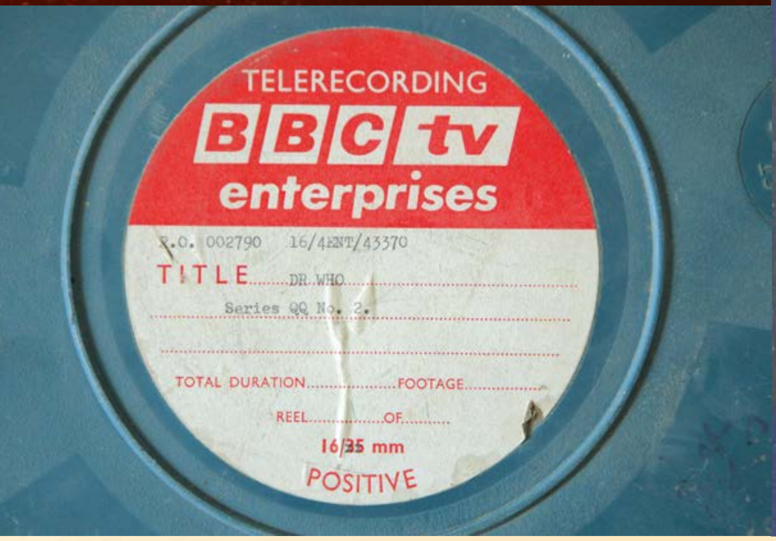
Revealed: The nine missing Who episodes found after 50 years

PAGE 7



Above left: The film can containing the previously missing Episode 2 of *The Web of Fear*. The episode was identified by the production code QQ on the label.

Above right: Philip Morris, the entrepreneurial fan whose research led to the recovery of nine episodes of *Doctor Who* and several other 'lost' television programmes.

Below inset: TV and film historian Dick Fiddy.

Bottom: Sir Charles Summer (William Mervyn) and the Doctor (William Hartnell) examine a neutralised robotic killer in Episode 4 of *The War Machines* (1966). Until Episodes 1, 3 and 4 of this story were recovered from Nigeria in 1984, only Episode 2 existed in the BBC archive.

→ what you're up against in Nigeria. Because he'd worked in the oil industry, he knew how it worked out there. Going out there and establishing contacts will get you a lot further than making telephone calls."

In a further twist to the tale, Morris later claimed that the still-missing *Web of Fear* Episode 3 had been among his Nigerian discoveries, but had subsequently gone AWOL again...

Closer to home, Jeremy Bentham is keeping a weather eye on other potential leads, including film copies that may have been sent to the Royal Navy for ship and submarine crews to watch, and the somewhat ghoulish reality that, as the first generation of TV film collectors begins to die off, their stock might go up for sale or donation. "Often, it's nothing to do with people being secretive," notes Dick Fiddy. "It's just that people don't know what they've got."

So if there *are* more episodes out there, what might we actually get to see one day? Received wisdom has it that 1964's *Marco Polo*, the oldest missing story, is the most likely, simply because more foreign broadcasters bought *Doctor Who*'s earliest run. The serial was sold to 25 countries, compared to just one for *The Daleks' Master Plan* – meaning only one film print of *Master Plan* was ever struck.

> **Of all the episodes discovered over the past four decades, only a handful are from the early Hartnell years.**

And yet, look at what's actually turned up. Of all the episodes discovered over the past four decades, only a handful are from the early Hartnell years (which, to be fair, are well represented in the archives anyway). But Seasons Three and, in particular, Five have benefited from a positive gold rush – with the happy result that more than half of the once threadbare Patrick Troughton era has now been restored.

"The truth is, there's no point trying to be scientific about it – anything could turn up at any time," says Paul Vanezis. "Where did Philip Morris find *The Web of Fear* and *The Enemy of the World*? In the last place they were screened. That's always the place to start, and then you work backwards from there."

One reason the breadcrumb trail is so complicated is due to the historic use of a 'bicycling' system, under which broadcasters would pass their films onto different countries at the behest of the BBC.

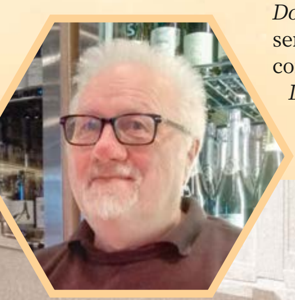
"*The War Machines* [recovered in Nigeria in 1984] went from New Zealand to Singapore, along with a whole bunch of other Season Three and Four stories," explains Paul. "That story was on a palette with *The Savages*, *The Smugglers*, *The Tenth Planet*, *The Power of the Daleks*... So the question is, where were those films between the screening in Singapore and *The War Machines* ending up in Nigeria? Or take *The Tomb of the Cybermen*. When you look at the paperwork, it makes perfect sense that that story was left behind in Hong Kong. But the same paperwork tells you *The Evil of the Daleks* should be there too. So where's that gone?"

As tantalising as all this is, there's something of a ticking time bomb involved, because the longer 35mm film stock goes undiscovered, the more it risks becoming degraded beyond use. Nevertheless, most people in the *Doctor Who* recovery business continue to travel hopefully.

"You've always got to be optimistic," says Richard Molesworth. "You've always got to think there's more to be found. But at the same time, we're never going to know when we've found the last missing episode."

"I've still got my original list from 1981, when for a long time it was 136 episodes and we were firmly convinced it was never going to drop below that," says Jeremy Bentham. "Now, you've only got to look at the number of crossings-out. So I live in hope."

"I never stop being surprised by things that happen in the *Doctor Who* world," muses Anneke Wills. "You never know. I wouldn't close the door – because this show has its own magic..." **DWM**



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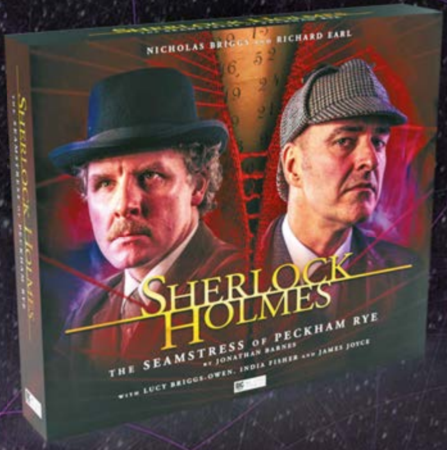
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EYE WITNESSES

Marco Polo

The earliest completely missing story is a lyrical masterpiece – even if the kids watching in 1964 didn't fully appreciate it at the time...

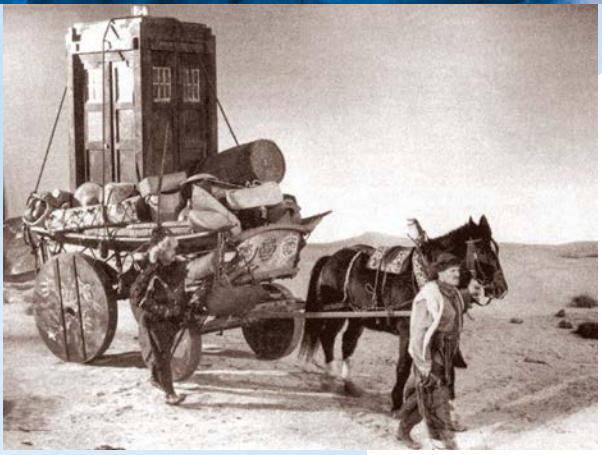
Above: Mark Eden (as Marco), Derren Nesbitt (Tegana) and William Hartnell (the Doctor) in *Marco Polo* (1964).

Right: Ian (William Russell) and Susan (Carole Ann Ford) look on as Marco remonstrates with the Doctor in the third episode, *Five Hundred Eyes*.

Is it possible that the best bits of *Marco Polo* have been with us all along? Certainly, as a story that leans so heavily on John Lucarotti's rich, lyrical dialogue – with its moonlit deserts like "a great silver sea" and description of the TARDIS as "a caravan that can defy the passage of the sun" – the existence of a complete soundtrack feels like a minor miracle.

On paper, it also looks like an insanely ambitious undertaking to recreate landscapes as diverse as the Himalayas, the Gobi Desert, the snow Plain of Pamir and the Summer Palace at Shang-Tu on a pin-money budget in Lime Grove's cramped Studio D. Surely it couldn't possibly hope to match the version of the story in our heads?

And yet... the existence of photographs and those glorious telesnaps – another gift from the gods, only discovered in 2004 –



suggests that, with its ingenious sets and beautiful costumes, this journey across the 'Roof of the World' might actually have looked pretty splendid, too.

"Looking at the telesnaps," says writer and historian Jeremy Bentham, "you realise just how incredible the lighting is: they're doing lighting changes to suggest warm inside, cold outside. There's a visual depth to the sets; it's incredibly well crafted."

> **"There's a visual depth to the sets; it's incredibly well crafted."**
>
> JEREMY BENTHAM

Not that the seven-year-old Jeremy appreciated it the first time round. "My junior self couldn't wait for it to get off the screen, in the hope we might get some science fiction back!" he says, chuckling. "I had such a strop at half past five when I thought the story was ending, and they were back in the TARDIS. Then Susan goes to say goodbye to Ping-Cho and is seized by Tegana, and I thought, 'Oh God, it's not finished – we've had five episodes and it *still* hasn't ended.' A week is a long time in the life of a child, and it just seemed an incredibly yawning chasm to when we might start seeing something like what I'd fallen in love with, which was the Dalek serial."

Keith Miller, who ran the *Doctor Who* Fan Club in the early 1970s, recalls being similarly frustrated. "It seemed to go on forever," he says. "I wasn't terribly keen on the historical stories. I felt they were surreptitiously trying to teach me history, and I watched *Doctor Who* to get *away* from being taught! I was very keen to see the inside of the TARDIS again. But it does stick in my memory, so it must have entertained to some extent."

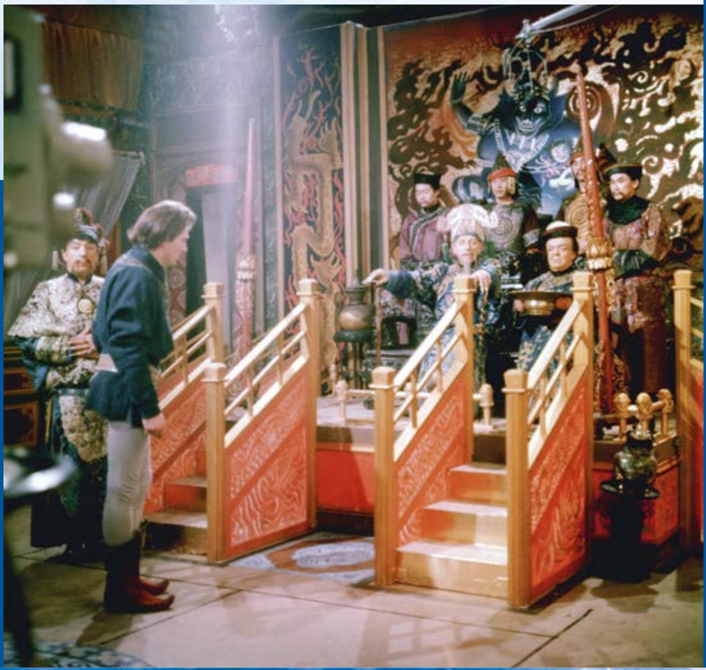
Presumably Keith would seize upon the chance to see it again now? "Perhaps on fast-forward," he says, laughing. (He's joking. We think.)

Lifelong *Doctor Who* fan Dene October had the rare – possibly unique – privilege of seeing the story twice, at either end of his own *Marco Polo*-style journey. "I watched the serial in the UK when I was five, and again in Australia when my family emigrated later that year," says Dene. "*Marco* had a particular resonance because, the second time, it echoed the feelings and experience of travel I'd had, such as the sense of continual movement and feeling lost.

"It's the personal anchoring that makes the stories memorable for me," he adds. "Later, when I read the camera script of *Marco Polo*, there were moments where it came alive in my mind – like visual memories being stirred."

Jeremy Bentham would dearly love the opportunity to reassess the serial. "Right from the moment when the soundtrack started to get cleaned up, and I read the scripts, I realised it was something special," he says. "And it's the one that everyone says, statistically, we should be able to see again one day, because more prints were struck of *Marco Polo* than just about any other serial."

And so we live in hope that, like the great merchant explorer himself, *Marco Polo* will one day return home. **PAUL KIRKLEY**



Above left: The TARDIS is carried on a horse-drawn cart as the travellers journey to Cathay.

Right: Recording a scene in which Marco is granted an audience with Kublai Khan (Martin Miller) in the sixth episode, *Mighty Kublai Khan*.

Above right from top: Zienia Merton (as Ping-Cho) rehearses a scene with Carole Ann Ford for the fifth episode, *Rider from Shang-Tu*; writer John Lucarotti; director Waris Hussein.

WHY WE WANT IT BACK

It's the first missing piece of the jigsaw and, as a story that unfolds across several months and thousands of miles, it's still unique in the *Doctor Who* canon.

ON THE RECORD

"I think Marco Polo *was the first time that William Hartnell really got to grips with* Doctor Who. *I think he was uncomfortable coping with machines and robots... He needed human rapport, and he really found his stride in* Marco Polo. *It was all such a happy time."* **John Lucarotti, DWM 124**

"Doing that epic story, complete with brigands and deserts and snowstorms, in Studio D at Lime Grove, deserves an award in itself. It was all brilliant improvisation with very little." **Waris Hussein, DWM 272**

DATA FILE

Writer: John Lucarotti
Director: Waris Hussein (episode four: John Crockett)
First broadcast: 22 February – 4 April 1964, BBC TV, UK
Last broadcast: 21 January 1971, ETV, Ethiopia

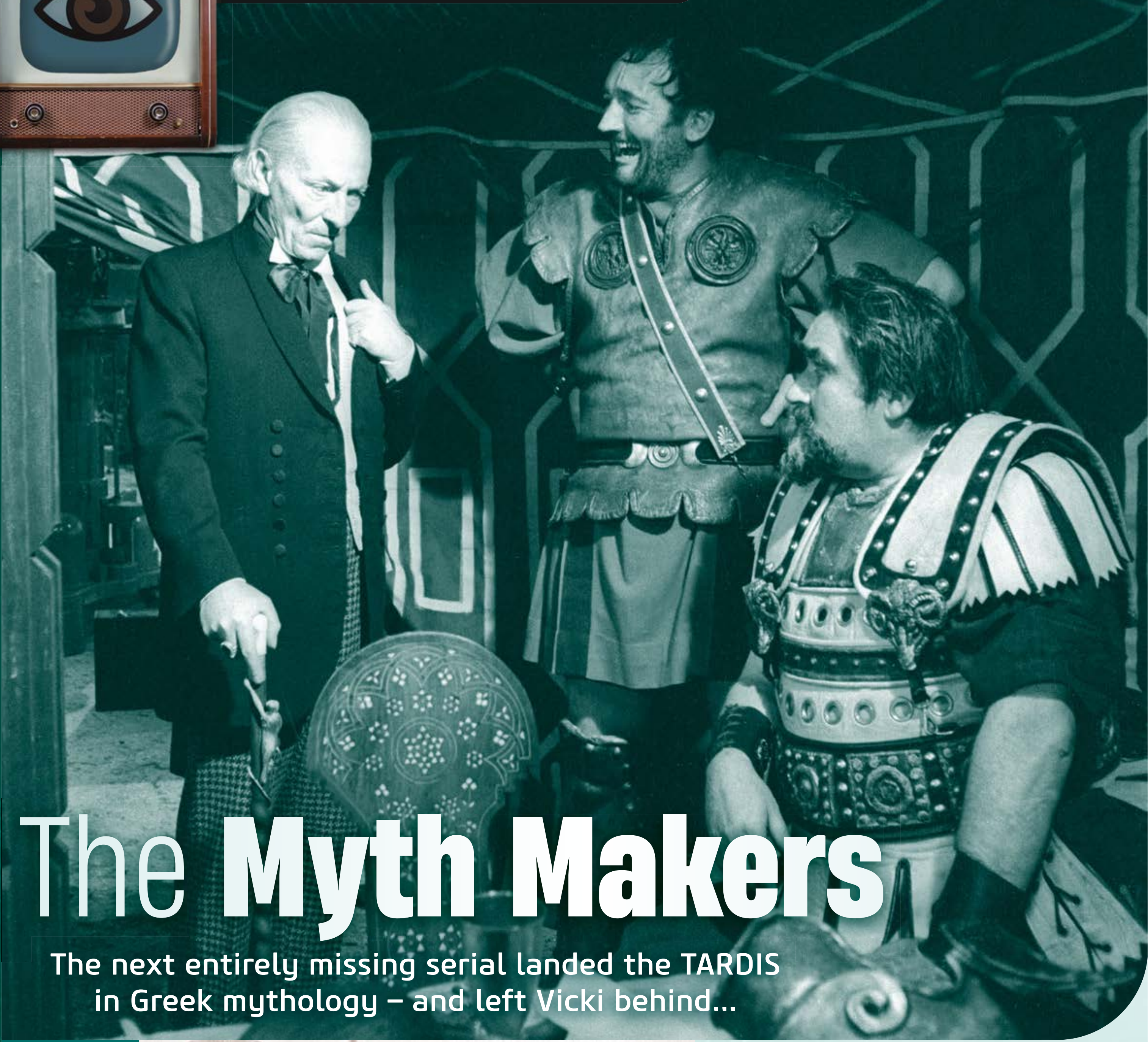
- The two-inch videotapes of all seven episodes were wiped on Thursday 17 August 1967.
- Between August 1964 and October 1970, film prints were sold to 25 countries (though a handful either never showed it or didn't complete the sale). By 1972, BBC Enterprises had disposed of all known film recordings.
- John Cura's telesnaps of episodes one, two, three, five, six and seven were found in 2004 by Derek Handley.

AVAILABLE VERSIONS

The soundtrack, with additional narration from William Russell, was released on CD (BBC, 2003) and later included in *Doctor Who: The Lost Episodes Collection One* (BBC, 2019); it was also made available on 'Desert Sandstorm' coloured vinyl (Demon Records, 2020). A condensed, 30-minute telesnap reconstruction was included on the DVD set *The Beginning* (2 Entertain, 2006). John Lucarotti's novelisation (Target, 1985) is currently out of print, but the audiobook (BBC, 2018), narrated by Zienia Merton, is available on CD/digital.

BBC RADIO COLLECTION
DOCTOR WHO

BBC
DOCTOR WHO



The Myth Makers

The next entirely missing serial landed the TARDIS in Greek mythology – and left Vicki behind...

Above: The Doctor (William Hartnell) is mistaken for Zeus, and encounters Odysseus (Ivor Salter) and Agamemnon (Francis De Wolff) in *Temple of Secrets*, the first episode of *The Myth Makers* (1965).

Right: Paris (Barrie Ingham) engages in a sword fight with 'Diomode' – aka Steven (Peter Purves) – in episode two, *Small Prophet, Quick Return*.

"By October 1965, my father had stopped watching *Doctor Who* with us," recalls Mervyn Capel, "declaring that it was getting weaker and weaker. So it was left to his sister, my Auntie Gwen, to misread the upcoming Trojan War story *The Myth Makers* as *The Mirth Makers...* I'd read the Puffin paperback *The Tale of Troy* umpteen times, and I loudly declared that the TARDIS couldn't go there because Troy was a legend, not real history. Apparently, the writer Donald Cotton had a similar viewpoint."

Indeed, *The Myth Makers* was a new type of historical adventure for *Doctor Who*, building on the comic aspects of Dennis Spooner's serials to deliver a witty, self-aware story that drew on, and subverted, Homer's *Iliad*. Well, it was *supposed* to be witty...

“The trouble was that as a comedy it simply wasn’t funny.” MERVYN CAPEL

“The trouble was that as a comedy it simply wasn’t funny,” says Mervyn. “I remember sitting cross and resentful as my Greek and Trojan heroes were parodied by middle-aged actors who really didn’t seem sure whether they should be playing it straight or for laughs.”

“I remember this as a beautiful story,” says Dene October, “with lovely wide vistas (it seemed) and costumes. It starts with a sword fight, and my recollection is that the fight takes place over a lot of space and is quite balletic, with Achilles and Hector disappearing out of shot, reappearing, and running around. I’m pretty sure a sweep of camera angles and positions are used here to really good effect.”

“The horse itself was a particularly good model,” says Ian McLachlan, “and while I never thought for a moment that the BBC props department had actually built a full-size model of the beast, the shots of the horse blended in perfectly with the live-action sequences.”

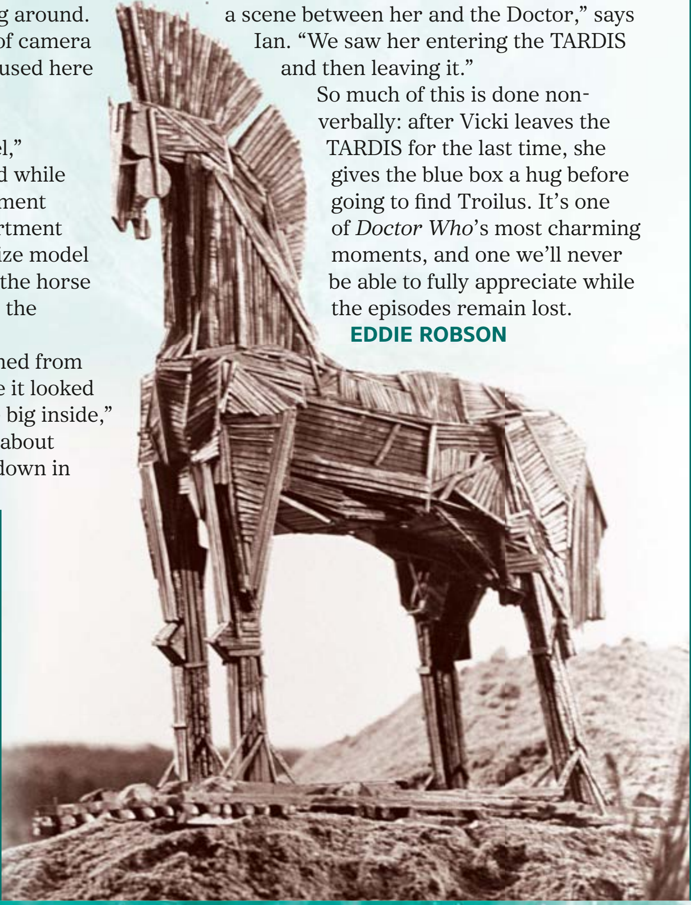
“It must have been filmed from quite a low angle because it looked huge and it seemed quite big inside,” says Dene. “I remember about eight soldiers hunkered down in there along with Odysseus and the Doctor. The big scene (I think) is the one where Odysseus puts the Doctor in his place. I really loved the First Doctor, but this is one of those times where his plans for escape lead him and others into further trouble. He’s only really worried about the implications as much as it affects him, and the companions. I didn’t see it exactly like that as a child, but I felt something was wrong.”

The final episode features a dramatic tonal shift as the hapless stalemate between the Greeks and Trojans erupts into war – a sequence that, on audio, is harder to parse than the comedy that precedes it. “The burning and sack of Troy were suggested by sound effects rather than too much graphic violence,” Mervyn recalls. “The last 20 minutes was genuinely exciting... I was so impressed by the sight of Katarina running through the burning streets and helping the wounded Steven into the TARDIS, that I promptly sat down and rewrote the story from her point of view. All of this rather overshadowed Vicki’s decision to chance her luck and escape from Troy with Troilus and his cousin Aeneas.”

Vicki’s departure is built up across the story, yet there’s no moment when she declares it on screen. “I remember being surprised that the production didn’t have a scene between her and the Doctor,” says Ian. “We saw her entering the TARDIS and then leaving it.”

So much of this is done non-verbally: after Vicki leaves the TARDIS for the last time, she gives the blue box a hug before going to find Troilus. It’s one of *Doctor Who*’s most charming moments, and one we’ll never be able to fully appreciate while the episodes remain lost.

EDDIE ROBSON



Above left: King Priam (Max Adrian) welcomes Vicki (Maureen O’Brien) to Troy, but Cassandra (Frances White) remains suspicious of the new arrival, in *Small Prophet, Quick Return*.

Right: The Trojan Horse in the third episode, *Death of a Spy*.

Above right from top: The mute spy, Cyclops (Tutte Lemkov), imparts information to his master, Odysseus, in *Temple of Secrets*; producer John Wiles.

WHY WE WANT IT BACK

It’s a clever, literate story, with a distinctive tone and arguably the biggest swing from high comedy to high drama ever attempted by *Doctor Who*.

ON THE RECORD

“I can’t quite recall why the script ended up as jokey as it did. That was probably the Donald Tosh influence since ‘jokey’ was one of his favourite themes. [I was] testing the temperature of the water to see what we could do, and how far we could take the format.”
John Wiles, DWM Winter Special 1983-84

“Troy was a model photographed via a mirror using the ‘Schüfftan’ process. This involved scraping away a section of the mirror’s silver backing and filming the reflected model with the live action in combination through the hole.”
Michael Leeson-Smith, DWM 188

DATA FILE

Writer: Donald Cotton
Director: Michael Leeson-Smith
First broadcast: 16 October – 6 November 1965, BBC1, UK
Last broadcast: 6 November – 27 November 1972, TV Singapore 5, Singapore

- The two-inch videotapes of the second, third and fourth episodes were wiped on 17 August 1967. The first episode survived until 31 January 1969.

- Between 1966 and 1972, film prints were sold to Australia, Barbados, Zambia, New Zealand, Sierra Leone and Singapore. BBC Enterprises disposed of its film recordings around 1972.

- Producer John Wiles didn’t commission any telesnaps, but 11 brief off-air clips were filmed on an 8mm camera during an Australian broadcast.

AVAILABLE VERSIONS

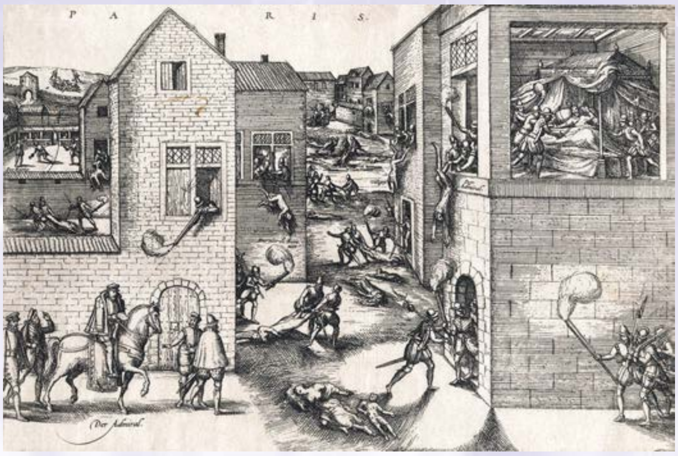
The soundtrack, narrated by Peter Purves, was released on CD (BBC, 2001) and subsequently included in *Doctor Who: The Lost TV Episodes Collection One* (BBC, 2019). It’s also available on ‘Trojan Sunset’ coloured vinyl (Demon Records, 2021). The 8mm clips were released on the *Lost in Time* DVD (BBC, 2004). Donald Cotton’s novelisation (Target, 1985) is out of print, but the audiobook (BBC, 2008), read by Stephen Thorne, is available on CD/digital.

BBC RADIO COLLECTION
DOCTOR WHO

BBC
DOCTOR WHO
THE MYTH MAKERS

The **Massacre** of St Bartholomew’s Eve

The series’ foray into the French Wars of Religion vividly dramatises what the Doctor describes as “a terrible page of the past”...



Above: The Doctor (William Hartnell) and Steven (Peter Purves) visit a Paris tavern in *War of God*, the first episode of *The Massacre of St Bartholomew’s Eve* (1966).

Right: A 16th-century engraving depicting the horrific massacre that took place on St Bartholomew’s Day in 1572.

“Some have said this historical period was an unusual one to set a *Doctor Who* story in,” notes Ian McLachlan, who saw *The Massacre of St Bartholomew’s Eve* as a child. “Not for me. I studied these events at school.”

For others watching, the setting was obscure but potent. Dene October, not long arrived in Australia, felt that “The conflict between the Huguenots and Catholics was a reminder of my being an immigrant. The religious tension was *relatable*.” Whereas Mervyn Capel recalls that “My father was a very religious man. He said they shouldn’t bring God into children’s entertainment. What he’d have made of the Abbot of Amboise I hate to think! A cleric portrayed as sinister, and played by the same actor as Doctor Who? What sort of message was that?”

William Hartnell was keen on his dual role, but Dene was less happy. “Steven’s

“Was the Abbot the Doctor? Definitely. That was my viewing experience.”

DENE OCTOBER

troubles and anxieties escalated, because the Doctor wasn’t there to help. His absence ramped up the tension, and was for me, incredibly frightening.”

Mervyn spent the story wondering “whether the scheming clergyman was the Doctor in disguise. It was, after all, usual for the Doctor to masquerade as somebody high in the corridors of power.” For Dene, the matter wasn’t in doubt: “Was the Abbot the Doctor? Definitely. That was my viewing experience. When the Abbot is in the street below, I remember him looking up and, I thought, recognising Steven.”

For Ian too, the Abbot’s identity wasn’t ambiguous. “The big mystery to me,” he says, “was *why* the Doctor was pretending to be the Abbot.” No on-set photographs were taken of Hartnell as the Abbot, but Dene recalls his robes clearly: “A creamy colour on the outside, and quite ornate too, rather than sackcloth, with something darker worn underneath.”

At the end of the third episode the Abbot was murdered, to young Dene’s horror: “The Abbot tries to slip out. For me, that’s the Doctor trying to make a run for it. I see him move to the door, but he’s stopped. Two guards move forward. I remember them passing either side of the camera. Then the scene changes.” Later Steven finds the Abbot’s body in the gutter. “I’m trying to see if it *is* the Doctor. But Steven is convinced. This was terrifying, and upsetting. I’m in meltdown.”

For Mervyn this was “the ultimate twist on the ‘Doctor in Disguise’ trick – that he wasn’t the Doctor at all.”

The story climaxes with the historical massacre, in which thousands died. Ian saw “shots of injured people – victims of the massacre. I remember it as being very downbeat.” Viewing “graphic close-ups” of an “engraving showing the slaughter of Protestant men, women and children on the streets,” Mervyn worried about Anne Chaplet, a servant girl who’d helped Steven throughout the story. “I was shocked when the Doctor refused to take her on board the TARDIS,” he says. Dene points out, with a shudder, that “My memory is of burning houses, dead bodies and blood-curdling screams.”

For Mervyn, this dramatic ending was marred when “a young woman stumbled into the TARDIS in 1966.” This was new companion, Dodo Chaplet. Dene is more positive: “When Dodo’s name was revealed, I absolutely believed she was Anne’s descendant,” he remembers. “Some people think it’s tenuous and didn’t come across well, but to me it did.”

Ian, however, agrees with Mervyn: “I found that highly unlikely. A completely impossible coincidence.”

Despite this, Ian regards the serial as “one of my favourites, and proof as far as I’m concerned that the early days of *Doctor Who* produced a wider range of stories than any other era.” **JAMES COORAY SMITH**

Above left: Jackie Lane as Dodo on Wimbledon Common, filming her first scene for *Doctor Who* in *Bell of Doom*, the fourth and final episode of *The Massacre of St Bartholomew’s Eve*.

Right: Steven and Nicholas (David Weston) look on as Anne (Annette Robertson) is questioned by Gaston (Nicholas Muss) in *War of God*.

Above right from top: The Doctor disappears completely for episodes two and three of this story and – uniquely for *Doctor Who* – is not credited in the end titles. Instead, William Hartnell is credited as playing the Abbot of Amboise; director Paddy Russell; Nicholas and Steven on the streets of Paris.

WHY WE WANT IT BACK

To see William Hartnell as the Abbot in a story that doesn’t even have telesnaps. This is arguably the most missing serial of all.

ON THE RECORD

“I had the natural advantage with Bill, with whom I got on very well, in terms of saying ‘The Doctor’s showing’ if I didn’t like what he was doing [as the Abbot]. That worked like a charm. Because the Doctor couldn’t show.” **Paddy Russell, DWM 127**

“A superb script. The costumes were amazing. The atmosphere, I remember, was absolutely fantastic, but I’ve no evidence of what it looked like.” **Peter Purves, DWM 483**

DATA FILE

Writer: John Lucarotti (episode four: John Lucarotti and Donald Tosh)
Director: Paddy Russell
First broadcast: 5 – 26 February 1966, BBC1, UK
Last broadcast: 4 December 1972 – 1 January 1973, RTS, Singapore

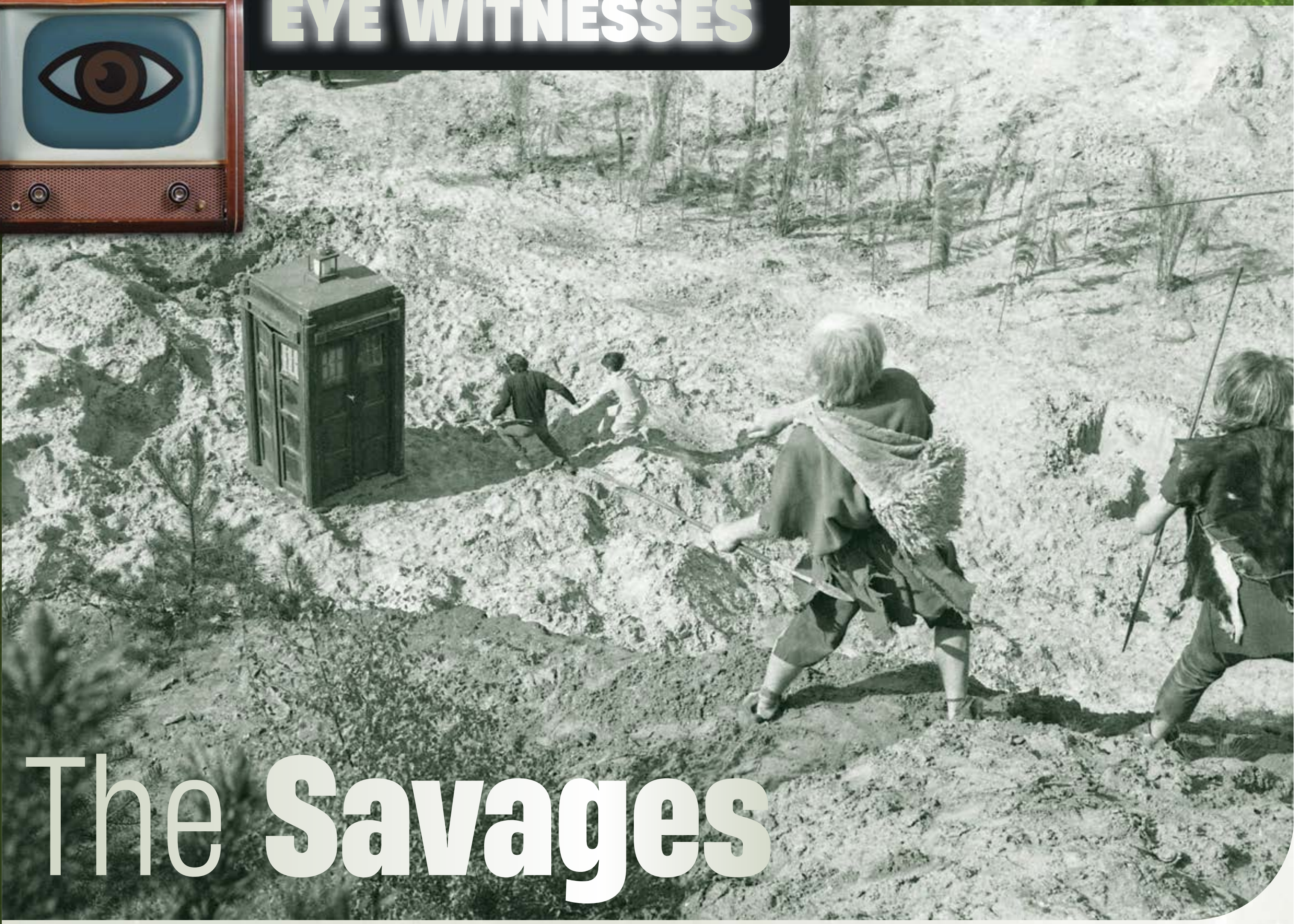
▶ Wiped on 17 August 1967. Shown in six countries between December 1966 and January 1973, but BBC Enterprises disposed of all known film recordings before 1974. No telesnaps were commissioned by the *Doctor Who* production office.

AVAILABLE VERSIONS

BBC
DOCTOR WHO
THE MASSACRE
JOHN LUCAROTTI
READ BY PETER PURVES

BBC
DOCTOR WHO
THE MASSACRE
VINYL WHO

The soundtrack, narrated by Peter Purves, was released on CD and cassette (BBC, 1998), and included in *Doctor Who: The Lost Episodes Collection Two* (BBC, 2019). It’s also available on ‘Parisian Blaze’ coloured vinyl (Demon Records, 2020). John Lucarotti’s novelisation (Target, 1987) is out of print, but the audiobook (BBC, 2015), also narrated by Purves, is available on CD/digital.



The Savages

This landmark story, broadcast towards the end of William Hartnell's third season, is ripe for reappraisal.

The Savages is mostly known for two things: the departure of Steven and the adoption of overall titles for stories.

"Personally, I was disappointed by this development," says Ian McLachlan on the titles question. "Having a different title for each episode made the adventures of the Doctor seem more like an ongoing narrative." Well, at least this change means that debates over the 'proper' titles for Hartnell stories stretch no further than this.

But there's more to *The Savages* than that – much more. "My cousin Lance, who was a close friend of the scriptwriter, Ian Stuart Black, had tipped me off that this was going to be a new sort of *Doctor Who* story," says Mervyn Capel. "One that would be a bit weird and something of a political parable. I was pleased at the idea of a serious *Doctor Who* story, as I disliked the programme's attempts to be funny or wacky."

Ultimately Mervyn felt that, while enjoyable, this dystopian tale set on a distant planet "was really just one more Rebels vs Rulers runabout, not that different from *The Space Museum* [1965]. It looked better, though. The location filming in a quarry – only the second time this had been done – made it all seem more real than usual."

The location work is significant, because this was where the team of producer Innes Lloyd and story editor Gerry Davis got their feet properly under the table. Lloyd's previous experience was in Outside Broadcast events and he immediately sought to apply this to *Doctor Who*, which, until then, had barely strayed outside the studio.

The show acquired a different feel, and Dene October remembers the capture of Nanina early in Episode 1 as "a long scene and tense, especially when the guards fire their light guns and ensnare her in a beam of light." He adds that the story "had *Star Trek* vibes – the styling of the Elders and the dressing of the interior sets." Though

Above: Steven (Peter Purves) and Dodo (Jackie Lane) run for their lives from Chal (Ewen Solon) and Tor (Patrick Godfrey) in Episode 1 of *The Savages* (1966).

Far left: Dodo explores the city of the Elders in Episode 1.

Left: Exorse (Geoffrey Frederick) ensnares Nanina (Clare Jenkins) with his light gun in Episode 1.

> **“I was devastated as a kid when Steven left at the end of *The Savages*.”**
>
> DALLAS JONES

Star Trek had yet to air in the UK, it was already running in Australia, where Dene was living at the time.

“The one sequence that stood out for me,” says Ian, “was when Jano had absorbed some of the Doctor’s life force and he started to basically impersonate the way that Hartnell played the Doctor.” Some of this comes across in Frederick Jaeger’s vocal performance, but on screen it clearly extended further than that.

This was one of the few aspects of *The Savages* to make a lasting impression on Marc Platt, who also recalls how “the city sets were in the increasingly groovy style that reaches its climax in [the 1969 story] *The War Games*.” Surviving pictures certainly suggest an impressive Op Art look to the city. Mervyn Capel praises this aspect too, also noting that “The Savages’ costumes and make-up contrasted well with the imaginative and unusual helmets and uniforms of the guards.”

The Doctor’s ordeal, as his life force is extracted, is the latest of several ominous threats to the lead character. “I did have a feeling of something horrible happening with the last stories of this season,” says Dene. “The darkness permeated all these stories to different extents, even though the tone was uneven. It’s so easy to say this in retrospect – but I really do remember being worried about the Doctor in certain stories. It really upset me.”

And, of course, there’s Steven’s farewell, which Dene remembers as “one of the saddest departures – a bit like Susan’s.” A considerable amount of time is given over to Steven’s final scenes, where the Doctor urges him to take on the mantle of leading the Elders and the Savages. “I was devastated as a kid when Steven left at the end of *The Savages*,” says Dallas Jones. “Many years later I realised it was my first crush. I was 11.” **EDDIE ROBSON**

Above left: The Doctor (William Hartnell) is drained of his life force in Episode 2.

Above centre: Steven bids an emotional farewell to Dodo and the Doctor in Episode 4.

Right: The Doctor meets Jano (Frederick Jaeger), leader of the Elders, in Episode 1.

Above right from top: ‘Savages’ Tor and Chal; writer Ian Stuart Black; director Christopher Barry.

WHY WE WANT IT BACK

This is a thoughtful, engaging story that heralds a new era for *Doctor Who*, one very much concerned with dystopias and the dangers of technology.

ON THE RECORD

“I put philosophic material into a lot of stuff I do and I never tell anyone... if you do they don’t want to know you because it sounds ludicrous. The Savages *is a story of human exploitation... [this] was the extra element which hooked the adult audience.”* **Ian Stuart Black, DWM 160**

“Ian and I certainly discussed this theme, but there was nearly always a subtext of a political or social nature in Doctor Who. *OK, so the kiddies didn’t read it, but the more astute and intelligent teens and adults did.”* **Christopher Barry, DWM 316**

DATA FILE

Writer: Ian Stuart Black
Director: Christopher Barry
First broadcast: 28 May – 18 June 1966, BBC1, UK
Last broadcast: 20 January – 10 February 1972, TV Singapore 5, Singapore

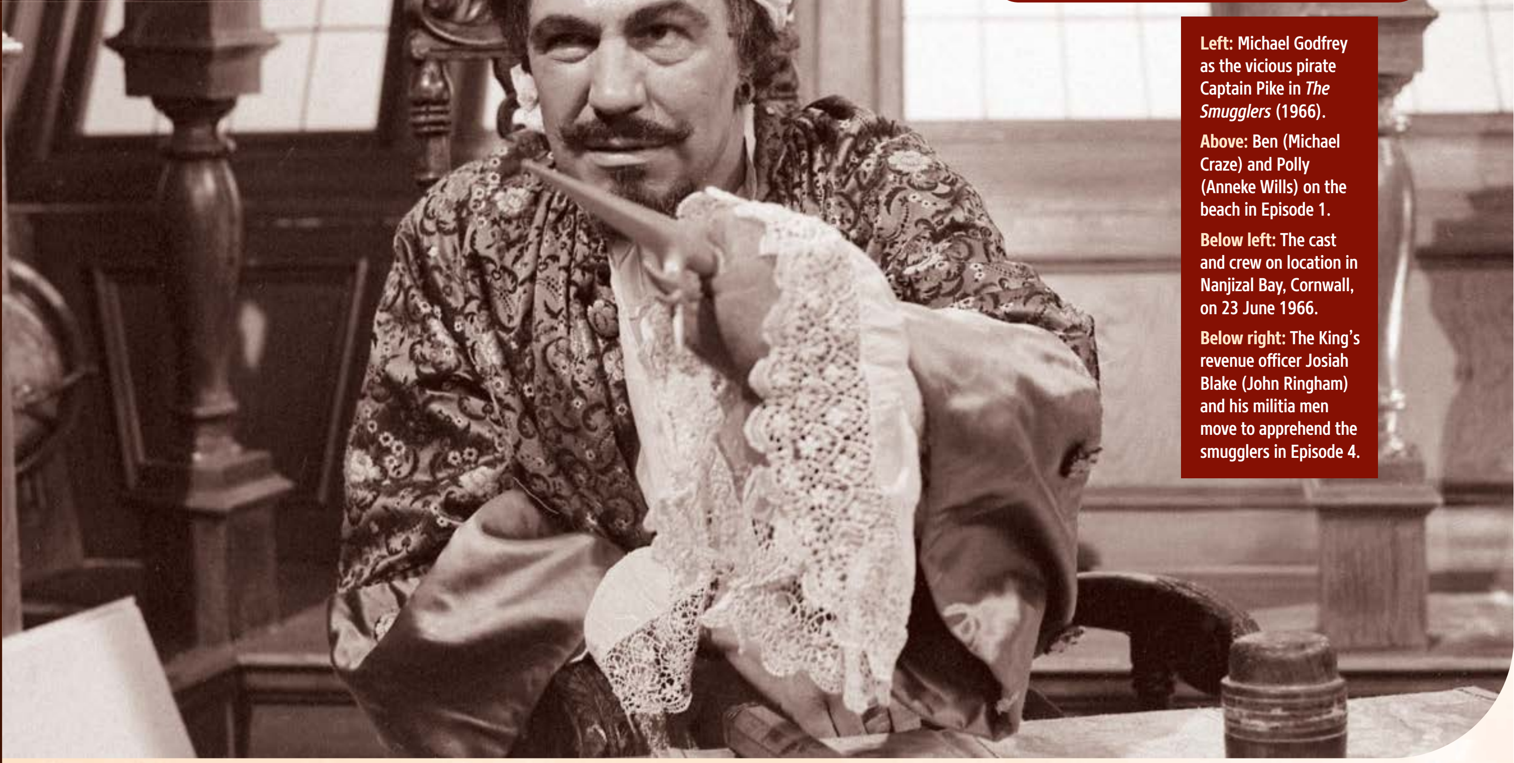
- The two-inch videotapes of all four episodes were wiped at some point before 1970.
- Between 1966 and 1972, film prints were sold to Australia, Barbados, Zambia, New Zealand, Sierra Leone and Singapore. Around 1973, BBC Enterprises disposed of its film recordings.
- Telesnaps for all four episodes were found in 1993 by Marcus Hearn.
- Thirteen brief off-air 8mm film clips survive.

AVAILABLE VERSIONS

The soundtrack, narrated by Peter Purves, was released on CD (BBC, 2002) and later included in *Doctor Who: The Lost TV Episodes Collection Two* (BBC, 2019). The 8mm clips were included in the *Lost in Time* DVD (BBC, 2004). Ian Stuart Black’s novelisation (Target, 1986) is out of print, but Peter Purves’ audiobook reading (BBC, 2021) is available on CD/digital.

BBC RADIO COLLECTION
DOCTOR WHO
THE SAVAGES
THE ORIGINAL BBC TELEVISION SOUNDTRACK
BBC
DOCTOR WHO
THE SAVAGES
IAN STUART BLACK
READ BY PETER PURVES

EYE WITNESSES



Left: Michael Godfrey as the vicious pirate Captain Pike in *The Smugglers* (1966).

Above: Ben (Michael Craze) and Polly (Anneke Wills) on the beach in Episode 1.

Below left: The cast and crew on location in Nanjizal Bay, Cornwall, on 23 June 1966.

Below right: The King's revenue officer Josiah Blake (John Ringham) and his militia men move to apprehend the smugglers in Episode 4.

The Smugglers

The First Doctor's penultimate outing begins as a traditional skirmish with pirate folk, but this missing serial has a brutal edge...

Having ventured outside the studio to Home Counties quarry pits and London streets, *Doctor Who* made its furthest foray yet with *The Smugglers*. In this story, the role of 17th-century Cornwall is played by 20th-century Cornwall.

Dene October – who recalls this story as "fast-paced and action-packed" – was struck by "the beautiful setting and the way it was shot. I don't think I ever considered the constrictions of the studio when I was a child; I just don't think I noticed. I thought *Marco Polo* looked spacious, for example. But when I saw *The Dalek Invasion of Earth*, *The War Machines* and particularly, this, I noticed a change. The scenes looked fresh, wide, and there were lots of (very) long shots, with amazing clustered shots of cliffs, coves, the church, the sea... it was visually stimulating. Not just beautiful, because when Ben and Polly go gallivanting, I had an immediate sense they might get lost. I'm sure that was a reaction to there being so much space."

Just as *The Enemy of the World*'s location scenes were a revelation when that serial was recovered in 2013, the reputation of *The Smugglers* would surely rise if we could *see* all this filmed material.

"It's always fun watching newbies discover the truth of TARDIS travel," Dene continues, "so it was very satisfying watching Ben and Polly slowly recognise that they aren't in 20th-century Cornwall. The close-ups on the incredulous Ben's face were particularly amusing."

Our correspondents were unanimously bemused by the villagers' misapprehension that Polly was a boy. "I thought it was strange that anyone could mistake Polly for being anything but the glamorous woman that she was," says Ian McLachlan. "Even if she was wearing breeches!"

Young viewer Mervyn Capel "knew *Treasure Island* inside out, had recently seen Frazer Hines in [the 1964 BBC serial] *Smugglers' Bay*, read the novel it was based on, *Moonfleet*, and devoured the seven

“Cherub’s knife-throwing skills were pretty clear to see, even with the censored bits.”

DENE OCTOBER

Doctor Syn books by Russell Thorndike… *The Smugglers* came across as a perfectly acceptable if slightly dull tale heavily based on all of the above. My outstanding memory of it is the early location shot of William Hartnell, Michael Craze and Anneke Wills struggling across a windswept Cornish clifftop, and Hartnell struggling with his lines! My mother, who unusually was watching it with me, remarked that it was no wonder the BBC were replacing him.”

“A family member told me that William Hartnell was leaving the series,” says Ian. “Although disappointed to hear this, I felt it might be wrong because the Doctor seemed to be full of energy in this adventure.”

The Doctor’s role was enhanced by a story that required him to stay one step ahead of the plotting and counter-plotting. “It unsettled me that none of the characters could really trust each other,” says Dene.

“Cherub was a brilliant villain. I was scared of him all right, but I liked him too.”

The Australian censors cut several segments from the fight scenes – so how brutal were they? “I didn’t find it particularly violent,” recalls Ian. “Studio fights were never very convincing in those days.” In Australia, Dene was unaware he was watching an edited version: “The absence didn’t make a difference to my perception of how violent the pirates were. Cherub’s knife-throwing skills were pretty clear to see, even with the censored bits. Cherub’s death is particularly grisly.”

While Marc Platt appreciates what’s left of wholly missing Hartnell stories such as this, *The Myth Makers* and *The Savages*, he remembers little of the original broadcasts. “I wonder why they haven’t lodged in my memory. Is it the lack of alien monsters? God, I’m shallow…” **EDDIE ROBSON**

Eye Witnesses continues in the next issue.

Top left: The Doctor (William Hartnell) is threatened by Cherub (George A Cooper).

Above: Polly witnesses a murder at the end of Episode 3.

Right: Innkeeper Jacob Kewper (David Blake Kelly) and Polly examine the unconscious Ben in Episode 1.

Top right from above: William Hartnell gives a spirited performance in his penultimate adventure as the star of *Doctor Who*; director Julia Smith.

WHY WE WANT IT BACK

With William Hartnell being rather subdued in *The Tenth Planet*, this is his real last hurrah as the Doctor – and it’s hard to understate just what a loss those location sequences are.

ON THE RECORD

“A super story! I had these breeches, and a romantic shirt, and a little waistcoat… I looked like a sailor boy! Oh dear.” **Anneke Wills, DWM 322**

“When we had to find a pub exterior, I insisted we use an old barn, because pubs in those days were far simpler, far more rustic. So we surprised some farmer by saying, ‘Please, sir, can we use your barn?’ and we dressed it up and put a pub signpost in the middle of a muck heap.” **Julia Smith, DWM Autumn Special 1987**

DATA FILE

Writer: Brian Hayles
Director: Julia Smith
First broadcast: 10 September – 1 October 1966, BBC1, UK
Last broadcast: 16 March – 6 April 1972, TV Singapore 5, Singapore

- The two-inch videotapes of all four episodes were wiped at some point before 1970.
- Between 1966 and 1972, film prints were sold to Australia, Barbados, Zambia, New Zealand, Sierra Leone and Singapore. Around 1974, BBC Enterprises disposed of its film recordings.
- Telesnaps for all four episodes were found in 1993 by Marcus Hearn.
- Five cuts were made by the Australian Broadcasting Corporation. The excised material was located by Damian Shanahan in 1996.

AVAILABLE VERSIONS

The soundtrack was released on CD (BBC, 2002) with narration by Anneke Wills. It’s also included in *Doctor Who: The Lost TV Episodes Collection Two* (BBC, 2019). The censor clips were released on the *Lost in Time* DVD (BBC, 2004). Terrance Dicks’ novelisation (Target, 1989) is out of print, but the audiobook (BBC, 2020), also read by Anneke Wills, remains available on CD/digital.

BBC RADIO COLLECTION
DOCTOR WHO
THE SMUGGLERS
THE ORIGINAL BBC TELEVISION SOUNDTRACK
BBC
DOCTOR WHO
THE SMUGGLERS
READ BY ANNEKE WILLS

Watch the Doughnut, Not the Hole

What if all the missing *Doctor Who* episodes from the 1960s existed, and the ones that *do* exist were missing? **JONATHAN MORRIS** reports from a parallel universe...

Below: Kal (Jeremy Young) and Za (Derek Newark) fight to the death in *The Firemaker*, the fourth and final episode of *100,000 BC* (aka *An Unearthly Child*, 1963) – a story that's entirely missing in our parallel universe!

Opposite page above: A Cyberman emerges from hibernation in Episode 2 of *The Tomb of the Cybermen* (1967).

Opposite page below: Carole Ann Ford as Susan and William Russell as Ian in *The Escape*, the third episode of *The Mutants* (aka *The Daleks*, 1963-64).

It's one of those perennial discussions. If you could choose to have any missing *Doctor Who* story recovered, which one would it be? Because the fact that we're missing so many William Hartnell and Patrick Troughton episodes is a constant source of regret. And it will always feel like the ones we really want to see are the ones that have been lost.

The most historically important episode we're missing is the very first one, *An Unearthly Child*, and it's a particular shame because we're also missing the 'pilot' version of the episode too. But, as a story, *100,000 BC* doesn't usually make fans' 'most wanted' lists, as we've all struggled to get through the audio recordings of the three prehistoric episodes, trying to work out which caveman is which in their interminable arguments about fire. There can't be a single fan who wouldn't rather see the debut of the Daleks instead. Of course, we do have the 'rejected' version of *The Dead Planet*, retained by the BBC Film Library by mistake, but this isn't the episode that was broadcast in 1963 – although it was eventually broadcast in 1993 as part of BBC2's Lime Grove celebrations.

Thankfully we do have all of *Marco Polo* (1964) to enjoy as an example of William Hartnell's first series, though it just means we feel the loss of *The Aztecs* even more keenly. (The soundtrack has recently been released on 'sacrificial blood splash' coloured vinyl.) And we have even less from his second series; just episodes two and four of *The Crusades,* some material cut from *Planet of Giants* when it was edited down, and a very brief shot cut by Australian censors from *The Time Meddler*. We can only imagine how convincing the robot Doctor in *The Chase* must have looked.

Hartnell's final series is much better represented in the archives, meaning we can enjoy classics like *The Myth Makers* and *The Savages* in full. It's frustrating that we're missing the final episode of the wonderful *The Celestial Toymaker* (recently recreated by students from the University of Central Lancashire), but we should appreciate what we have. William Hartnell's spellbinding portrayal of the Abbot of Amboise, his heartbreaking final scenes in *The Tenth Planet* (apart from the regeneration sequence itself, which was lost after being loaned to *Blue Peter*), and, of course, *The Feast of Steven,* which BBC Four insists on repeating every Christmas – much to our embarrassment!

> **We've all struggled to get through the audio recordings of the three prehistoric episodes, trying to work out which caveman is which.**

Yes, it's a pity we can't see the impressive sets and monocular Monoids of *The Ark* but on the other hand, judging by its soundtrack, perhaps it's for the best that *The Gunfighters* doesn't exist.

We're much luckier when it comes to Patrick Troughton, although there's the constant irritation that we're missing odd episodes and scenes cut by censors. But, watching the recent Blu-ray releases of *The Power of the Daleks* and *The Macra Terror*, you'd hardly notice. We're also lucky to have so much of *The Evil of the Daleks* and *The Abominable Snowmen* – and who can forget the excitement when *Fury from the Deep* and four episodes of *The Wheel in Space* were recovered from a Mormon church cellar. (Later this year *The Wheel in Space* is being re-released on DVD and Blu-ray with animated versions of the missing two episodes.)

On the other hand, there's hardly any material from Troughton's final year – two episodes of *The Invasion* and five episodes of *The Space Pirates.* Yes, I know cosplayers love to dress up as Dom Issigri, and there's a lady in New Zealand who's made a lovely clay model of Lieutenant Sorba, but I'd still prefer to be able to watch *The Mind Robber*.

But which stories would I most like to see? When it comes to Troughton, I know everyone's desperate to watch *The Tomb of the Cybermen*, given its legendary reputation amongst older fans, but I still want to see *The Web of Fear*. Yes, I know Episode 3 came as a huge disappointment when it was screened as part of the BFI's *Missing Believed Wiped* event, but I still think the rest of it might be better.

That said, I think I'd choose one of the missing Hartnells. Much as I'd love to see the Daleks gliding across Westminster Bridge with the Houses of Parliament in the background in *The Dalek Invasion of Earth*, I'm going to go for *The Web Planet*. Everyone who saw it at the time remembers it looking fantastic. A lunar world with flying butterfly people and marauding giant ants. Oh, if only we could see it!

But that's the thing with missing episodes. The grass is always greener on the other side... Maybe we should just be grateful for the 97 black-and-white episodes we *do* have. **DWM**

COLLECTIVITY

Props & Replicas

Many of us have collections of memorabilia, but relatively few are able to obtain anything that was actually part of *Doctor Who*. JAMIE LENMAN meets the fans lucky enough to own screen-used props.

Doctor Who is an audio-visual experience – we can see it, we can hear it, but we can't touch it. And yet, that's not strictly true. There *are* physical links to this fantastic world that we can hold in our hands, enabling us to forge a steel-strong connection with our favourite show. This is the connection that prop collectors crave, and as the saying goes: 'Once you prop, you can't stop.'

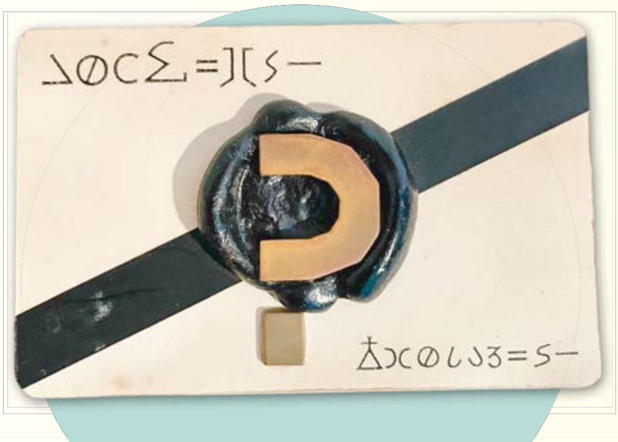
Prop, short for 'theatrical property', means more or less any physical object used in any production, from mugs to mechanical dogs, and as such represents a vast area for exploration. Alex from London has amassed a huge collection of screen-used knick-knacks from *Doctor Who*, including a particularly stylish wallet-filler. "My favourite item is the Seventh Doctor's calling card from [the 1988 story] *Remembrance of the Daleks*," he says. "It is completely unique, the only one made for production, and it's the most asked about item in my collection. [Toy makers] Dapol even made prototype replicas to see if they could market them, but the project was later abandoned. Only on screen for a few seconds, but so well remembered!"

Preferring to source his items from auction houses and speciality websites, Alex reveals that there's also a brisk trade between collectors. "My second purchase was a Federation Guard sword from [1983's] *Snakedance,* which I bought in July 2011, and I'm in the process of buying it back from a US collector," he explains. "Pieces do move around a little bit between private collectors, but it's mainly based on them contacting each other. I've just secured the sword, so it's on its way back to me from the USA as we speak!" Hopefully the customs officers won't have anything to say about it...

Also lurking in Alex's arsenal is a gleaming arrow, familiar to fans of *Silver Nemesis* (1988) as part of a deadly living statue. "I like the arrow because it's a key part of the story, which I have a soft spot for," he says, beaming. As viewers know, however, huge trouble will arise if the arrow should be reunited with the bow – so Alex had better keep his distance from collector John Tobin, who has this very item in his possession. "It still glows brightly under a direct light," he confirms, the prop having been coated with a special paint for filming.

Luckily John doesn't own the final puzzle piece, the Nemesis statue itself – although he does have an equally dangerous device to hand. "The Master's Tissue Compression Eliminator is definitely very special, having been in so many stories I loved and being handled by so many of the principal cast," he says, expanding on the appeal of prop collecting. "There's three elements to it for me. One is owning a piece of magic from my childhood that I can remember seeing on screen and being completely entranced by. Another is preserving these items and looking after them so they actually survive intact for future generations of fans. And the third is the incredible creativity, ingenuity and sheer talent that went into making them in the first place."

To this end, John is quick to sing the praises of visual effects designer Mike Tucker, who worked on the show during the mid to late 1980s, building many of these fantastic curios from scratch. "Mike's a huge talent we were so lucky to have working on the show," he says. "It's also thanks to him that a lot of props have survived, either because →



> **"My favourite item is the Seventh Doctor's calling card. It's completely unique." Alex**

Opposite page, top to bottom, left to right: The arrow in *Silver Nemesis* (1988); the Marconiscope in *Pyramids of Mars* (1975); the 'squareness gun' in *The Empty Child/The Doctor Dances* (2005); swords in *Snakedance* (1983); the Timey-Wimey Detector in *Blink* (2007); the Doctor's calling card in *Remembrance of the Daleks* (1988); the stethoscope in *The Creature from the Pit* (1979); the TARDIS key in *The Android Invasion* (1975); Movellan guns in *Destiny of the Daleks* (1979); a Tesh gun in *The Face of Evil* (1977); the Vortex manipulator in *The Empty Child/ The Doctor Dances.*

Top: The arrow from *Silver Nemesis.*

Above left: The Doctor's calling card from *Remembrance of the Daleks.*

Below: A sword from *Snakedance.*

Prop photos © Alex from London.

→ they were in his collection or because he's worked on their restoration."

Tucker himself is overjoyed that so much of his work is still intact. "Quite a few of the props that John has in his collection are things that I made, so it's lovely to know that they have a life beyond the three or four days of filming that they were built for," he says. "The first *Who* prop I built actually never made it screen. It was for *The Mysterious Planet* [aka Parts One to Four of *The Trial of a Time Lord*, 1986] and was the 'pyramid scope' that Glitz used to watch the arrival of the Doctor and Peri. The scene as transmitted had him watching them though the telescopic sight of his gun instead!"

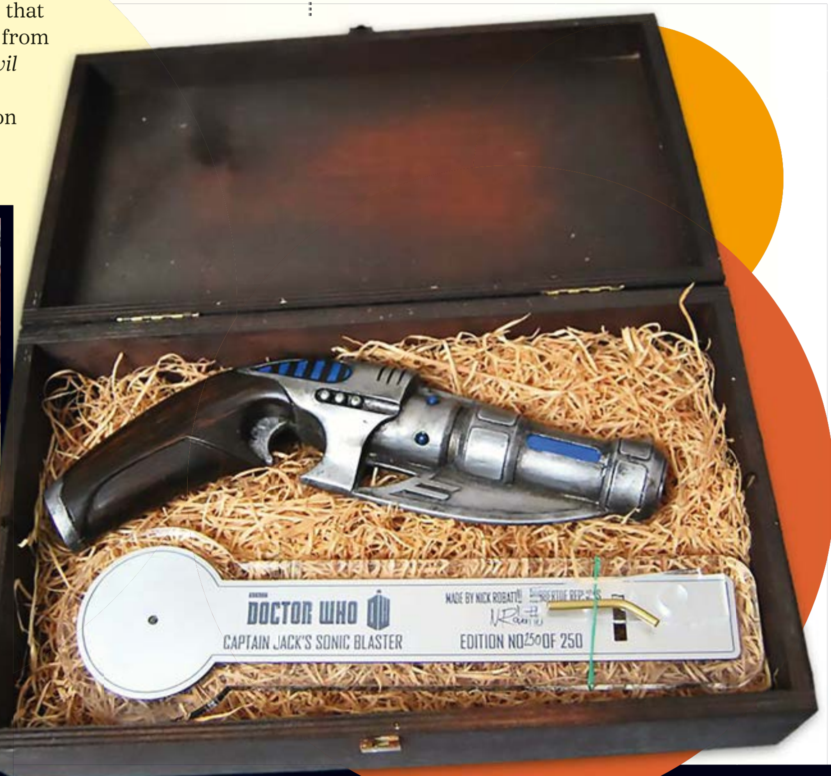
Mike's contributions to *Doctor Who* speak of a deep devotion to both his craft and the programme itself. "I always endeavoured to make things that were as memorable as the props that I loved when I watched the show as a kid. Props like the Movellan guns [from 1979's *Destiny of the Daleks*] or Lawrence Scarman's Marconiscope [from 1975's *Pyramids of Mars*] are key parts of *Doctor Who's* visual aesthetic. I'm not certain that I ever got it quite right with the things that I built in that regard. If there *are* things that I built that people remember fondly, however, then that makes me very proud."

> **"It's lovely to know that props have a life beyond the three or four days filming that they were built for." Mike Tucker**

As one might expect, Mike has his own collection of props, including a very special gift. "I've managed to retain a few souvenirs from my time on the show, although the favourite prop that I own is a gun from *The Face of Evil* [1977]. When Louise Jameson appeared on *Swap Shop* to promote her arrival, she gave away one of the Tesh guns in a competition. I entered that competition but, to my huge disappointment, was unsuccessful. Many, many years later I was round at [VFX designer] Mat Irvine's house and I related that story. He walked out of the room and returned a short time later and gave me one of the very guns that I'd tried to win when I was 13!"

Of course, items like Mike's gun are incredibly rare, having been produced many decades ago in very small numbers – or perhaps, like Alex's calling card, there might be only one in existence. This is where mass-produced replicas come into play, providing collectors with a plethora of easier-to-find (and more affordable) items, ranging from role-play toys to screen-accurate facsimiles, sometimes made by the same people who created the originals.

Ross Guthrie of Falkirk is the proud owner of a screen-accurate sonic blaster (or 'squareness gun'), as seen in 2005's *The Empty Child/The Doctor Dances*,



Top left: Visual effects designer Mike Tucker prepares to shoot a scene with model Daleks for *The Day of the Doctor* (2013). Photo © Mike Tucker.

Top right: Visual effects assistant Charlie Lumm with a Tesh gun constructed for *The Face of Evil*. Photo © Mat Irvine.

Right: Collector Ross Guthrie with a Dalek. Photo © Ross Guthrie.

Far right: A facsimile of the sonic blaster (aka 'squareness gun') from *The Empty Child/The Doctor Dances* made by Rubbertoe Replicas. Photo © Ross Guthrie.

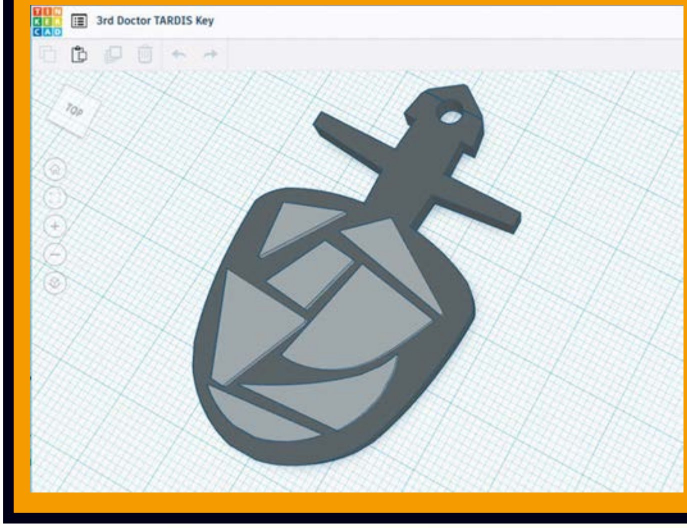
PRINT-A-PROP

Like something out of the Doctor's own adventures, 3D printing machines not only exist but have now become accessible to domestic users across the world. Appropriately enough, many fans, such as Troy Wood, are using these devices to produce their own replica props.

"I have a whole bunch of 3D-printed TARDIS keys I designed in [graphics program] TinkerCAD a couple of years ago," says Troy. "I wanted something simple and flat to use for printer calibration tests, and for killing off the last little bit of filament on the row," he adds, referring to the thin strands of plastic exuded by the printer.

"I got into 3D printing because I was trying to build an Auton hand for Halloween. A fellow Whovian recommended that I try making those bits out of plastic using the new 3D printer that had recently been added to our local library. I immediately knew I had to have one myself, because the potential for creating custom toys and props was virtually limitless."

It sounds like great fun – but perhaps a little expensive? "While the machines themselves are a bit of an investment at around £200, a single £15 roll of filament lasts a surprisingly long time," Troy explains. "In terms of material costs, most smaller items you can fit in the palm of your hand can be printed using only about £2-£5 worth of materials."



made by prop experts Rubbertoe Replicas. For him, an object's rarity or special provenance is not as important as the item itself. "I don't particularly care whether it's a limited run of 200, or a mass-produced item in the tens of thousands, as long as it's good quality," he says. "I buy something because it looks cool, because it fits in with the surrounding items and it has a connection to the show I love. I don't particularly care how unique it is – but to be fair, I don't know anyone else with a sonic blaster!"

Ross sees collecting props as a way of expressing one's support for a beloved institution. "Owning a prop is showing you love the show and are proud to show off that love. It's no different to someone wearing their football team's strip. My replicas are always on display. I buy them to enjoy looking at, not as an investment to be buried away somewhere. It's a bit like being the curator of your own museum. Hmm... I could retire and do that!"

In addition to his sonic blaster, Ross is also the 'curator' of two versions of the Vortex manipulator prop from the same story: a child-size one from toymakers Character Options, and the larger Rubbertoe edition. As a keen cosplayer, perfect reproduction of every detail comes second to practicality in some cases. "The CO toy is pretty cool," he says. "Even though it isn't screen accurate, it's much better suited to my diminutive stature." That said, Ross still has a couple of improvements he'd like to make... "As the 'leather' bits are actually rubbery plastic, it gets very itchy to wear after a while. I'd always intended to try my hand at leatherwork and make a custom surrounding strap for it, but I never got around to it."

One fan who *did* get around to making a leather strap for his Vortex manipulator – and indeed everything else for it – is James Sutton of Scarecrow Props. "I spent about five years researching the various props and making multiple prototypes, until I finally landed on my most recent version," he says, grinning. "The maker of the original even said, 'At first glance I'd probably say it was mine until I looked closer, you've done a really nice job on it' – which obviously meant the world to me."

For James, locating the most accurate parts with which to construct his own replicas is a key element of the appeal, acting as part detective and part scavenger. "I do find a lot of the fun making these props comes from the thrill of the chase, hunting down items no one has found before," he says. "One of my greatest examples is the Timey-Wimey Detector [from 2007's *Blink*] that I recently constructed. On that particular prop, before I'd looked into →

Top left and right: A CGI design of the Third Doctor's TARDIS key, and the finished replicas created using a 3D printer. Photo © Troy Wood.

Above left: The Vortex manipulator from Rubbertoe Replicas. Photo © Ross Guthrie.

Above left inset and left: Two replica props made by James Sutton – a Vortex manipulator and the Timey-Wimey Detector. Photos © James Sutton.

Left: James Sutton cosplays as the Tenth Doctor. Photo © James Sutton.

Below left: A digital alarm clock of the same model seen in *Rose* (2005). Photo © James Sutton.

Bottom left: HG Wells' *The Time Machine* and screen-accurate copies of the sonic screwdriver and TARDIS key from the 1996 TV movie. Photo © Chris Cassell.

Right: Splashinator water pistols, like the one used by the Doctor in *The Fires of Pompeii* (2008).

Below inset: The Doctor (Peter Capaldi) wears his Ray-Ban sunglasses in *The Zygon Invasion* (2015).

Bottom right: The Doctor's stethoscope – the original prop as seen in *The Creature from the Pit* and *The Horns of Nimon* (1979-80). Photo © Alex of London.

SPLASHINATOR

→ it, only around five components had been properly identified, but in most cases the exact model of what they were looking for had not. For my one, I managed to identify more than ten further components for the first time, and find the exact ones used on the original filming prop."

After all's said and done, however, James is still a big kid at heart. "The main thing I love about recreating physical items from the show is getting to play with them after I've finished them. I mean, that's the whole point, for me." And it doesn't have to be a Zygon detector or a neutron ram – even the most mundane bits and bobs can be imbued with special properties after having been used in our favourite show, as James explains. "These items represent moments in my childhood; whether it's the Doctor fighting off volcanic aliens with a water pistol, Patrick Troughton annoying everyone with his recorder, or even just Leela wondering how long she has to keep playing with that yo-yo so as not to spoil the 'magic'. For me all these episodes are summed up by those items, and getting to recreate them gives me such wonderful nostalgia for each of these points in my life, and what I was doing at the time I first saw them."

Hertfordshire's John Tobin also has a wealth of items that may look ordinary at first glance, but are in fact straight out of the Doctor's toolbox, such as the famous sonic sunglasses from 2015's *The Magician's Apprentice*. "They were retail Ray-Ban sunglasses purchased by the production team," he says, before addressing a possible pitfall of prop-collecting. "With anything like that, it's crucial to have good provenance. Mine were obtained direct from a member of the production team, with accompanying documentation." Of course, there are tantalising clues as to their former use, as John soon discovered. "They still have traces of Peter Capaldi's make-up on them!" he says, chuckling.

Alex of London is also fond of the more innocuous objects in his collection, including a humble-looking medical instrument. "After the calling card, my favourite item is the Doctor's stethoscope," he says. "It was used in *The Creature from the Pit* [1979] and *The Horns of Nimon* [1979-80], and then kept in the production office by producer John Nathan-Turner after its use, in case it was needed again."

> **"It's crucial to have good provenance."**
> **John Tobin**

As far as Alex is concerned, a screen-used item will always trump a replica, however well made. "The appeal is the fact it was used in the show that we all love and that, often, no one else can own the item, as it may be the only one made for production. Having key items from any show is fantastic, but being able to see your item on screen is just extra special. Saying 'I actually own...' never gets old!" **DWM**

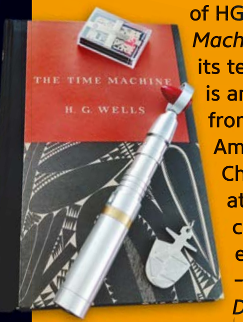
OFF THE SHELF

7:30
morphy richards

Often, programme makers will simply purchase more commonplace props from everyday shops, rather than make them from scratch. What this means is that fans are sometimes able to buy screen-accurate items from their local high street, as prop-maker James discovered when hunting for a particular piece from *Doctor Who's* 2005 relaunch.

"I genuinely needed a clock for my bedroom, so I thought it would be fun to have an accurate clock from the show. Rose's clock was the first to spring to mind," he explains. "The original prop had a cartoon sticker of stars over the logo, making it impossible to find via the brand, but I eventually found a catalogue from the 1990s for this Morphy Richards alarm clock. Being the first thing we see in the 2005 era definitely makes it important to me."

Eighth Doctor expert Chris Cassell has also enlarged his collection of screen-accurate items from 1996's TV movie by tracking down the TARDIS copy of HG Wells' *The Time Machine*, and even part of its tea service. "The book is an original, sourced from a monastery in America I think," says Chris. "It took a few attempts to find the correct version in good enough condition – even without the *Doctor Who* link, it's a lovely illustrated book. My cup and saucer, again, are an off-the-shelf TV movie matched piece which was quite easy to find."



Has Chris ever used his set for a quick brew? "It's for display only," he says firmly. "But I have been tempted."

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Black Powder

The writer of acclaimed 2018 episode *The Witchfinders* presents a new adventure for the Thirteenth Doctor and Yaz...

Story by **JOY WILKINSON** ✣ Illustrations by **RUSS LEACH**

PART ONE

The First Gun

His hand shakes as he points the gun at me, like it's his first time. Which could mean he'll panic and fire... or it could mean I have a chance.

"My name's Yaz. I know it looks like I'm police, but I'm just a kid from here like you."

"No, you're not. Get back or else..."

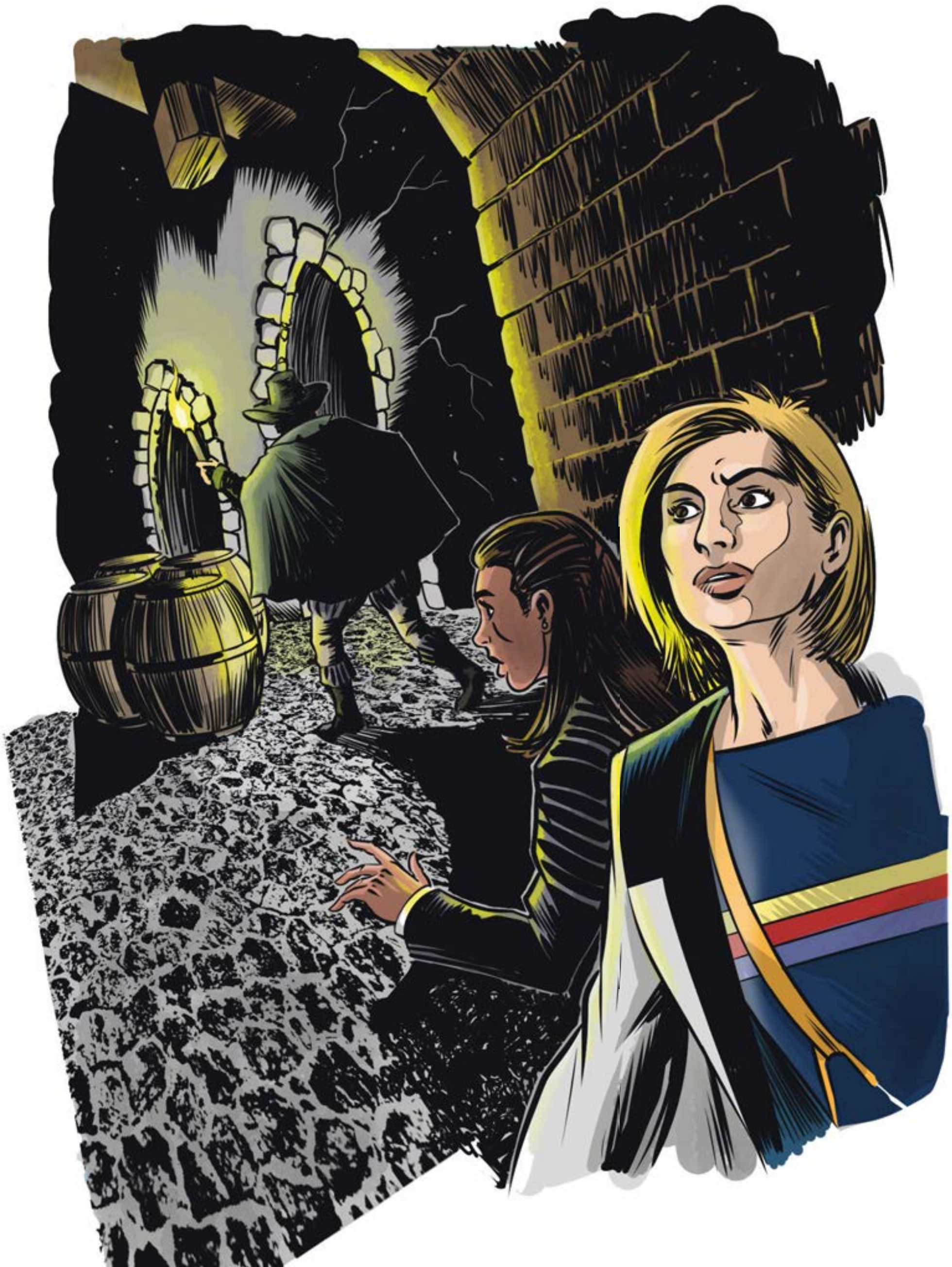
Smart kid. Panicked kid. BANG!

A firework goes off over Sheffield – the community bonfire in the park. A world away from this dark alley I really wish I'd never gone down. I know what this kid's thinking – if he shoots me now, no one'll notice. He'll get away with it.

"You're right," I hold my hands up. "I'm not just a kid, I'm a time traveller too."

I've got him. For a second. Then he remembers the gun and aims again, less shaky, taking charge over this unhinged woman who might not even be real police.

Now I'm a panicked kid too, but I try to remember everything I've learned from her...



Ashes. That's all that was left of the Houses of Parliament and King James, a pile of cinders on the bank of the Thames on November the fifth, 1605. Grey smoke swirled with the cold river fog, the Doctor and me lost in the middle of it.

"That's annoying," the Doctor scanned the ashes. "I know James had his demons, but I didn't want him dead. Not for another 20 years at least."

We'd been planning to see James lead the State Opening of Parliament after Guy Fawkes was banged up. Not to interfere. Not even for a catch-up as we'd technically only met him before in the future. Simply because I had to work on Bonfire Night so the Doctor thought this would be a treat to keep me going while I was pounding the freezing streets dealing with rogue fireworks and frightened dogs.

But even though we hadn't interfered, clearly someone else had.

"You said the Gunpowder Plot was a fixed point in time that couldn't be messed with or else – "

"The whole of Christendom would be thrown off whack. Can't you feel it, shifting? This isn't a building he's blown up. It's history." The Doctor frowned at the sonic. I felt that spark of fear and excitement. A fuse lit inside. This wasn't the treat she'd promised, but that frown always meant something big was going down and it was down to us to put it right. This would warm me up for foot patrols all winter.

"So now we get to interfere with the interference?" I asked. "Go back to last night and make sure Guy Fawkes gets caught before it blows?"

"If it *was* him."

Now I was frowning too. "Who else would it be?"

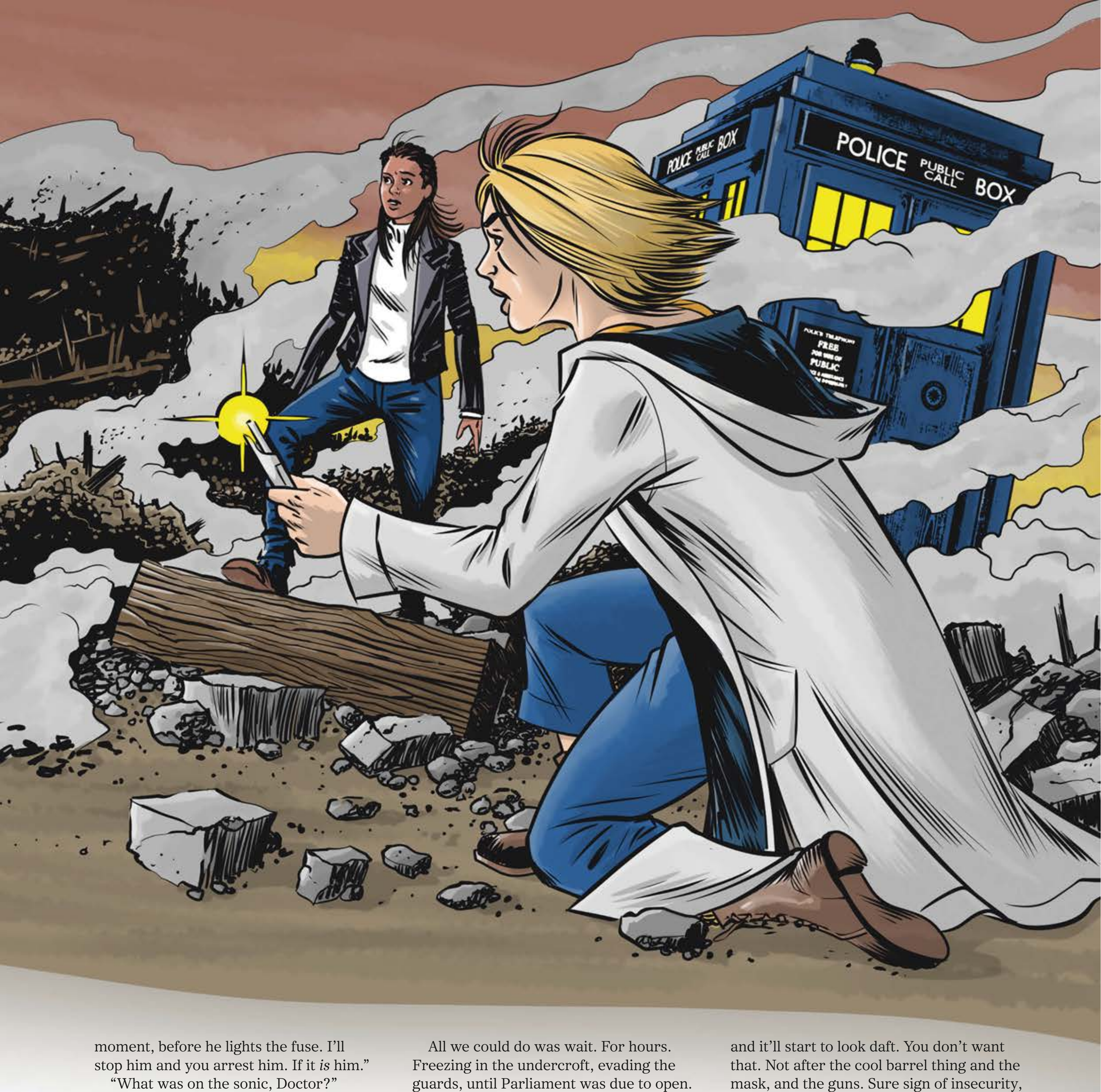
"Let's see."

I followed as she ran through the smoke towards the TARDIS, kicking up the ashes of history behind her.

The TARDIS whisked us back to the night before, to the undercroft of the House of Lords before it became ashes – and never would if we had our way. Torches were the only things burning here so far, as we crept along, hushed.

"We should've got to him sooner," I worried. "Stopped him before it got this far."

"Things should go as they went," she cautioned. "We only step in at the last



moment, before he lights the fuse. I'll stop him and you arrest him. If it *is* him."

"What was on the sonic, Doctor?"

"Something… impossible."

Before I could push, she shushed me, silent.

Tink tink tink. His boot spurs, shivering, gave him away.

We spied from behind a column, as a lantern glow swung towards us, carried by a man in a cloak and hat so familiar I half-expected his face to be a mask. It *was* him. By his barrels, taking out his fuse and flint. We braced ourselves. This was the best Bonfire Night ever, arresting Guy Fawkes.

The Doctor pulled me back as a pack of men charged in to steal our glory… or, to be fair, to take their rightful place in history, foiling the Gunpowder Plot. It was cool to watch from the shadows as they dragged Guy away, but it didn't make any sense. We stared at each other. It *wasn't* him. Unless history had changed back somehow?

All we could do was wait. For hours. Freezing in the undercroft, evading the guards, until Parliament was due to open. The only way to be certain that whoever it was wouldn't get another chance to creep in here and –

BANG! BANG!

Both guards dropped dead. He was here already, rising out of a barrel, wielding two smoking pistols and a nasty grin fixed within his jet-black goatee. *Guy Fawkes?*

I moved to make my arrest, but the Doctor made me wait a bit longer as he took out his fuse and flint, struck a light –

Then she moved fast, behind him, strained up on tiptoes and… blew it out.

He turned, grey eyes blazing, like someone had blown out his birthday cake candles. That's when I saw – the grin was too fixed. His face was a mask. A hand-painted, papier-mâché Guy Fawkes.

He moved to strike the flint. She shook her head, warning. "Don't light it again, or I'll have to blow it out again, and again, and it'll start to look daft. You don't want that. Not after the cool barrel thing and the mask, and the guns. Sure sign of insecurity, two guns. How about we talk instead?"

He took us in. Anger in his eyes turning to something else – curiosity? Then looking up, to where James would be making his big entrance somewhere above.

"There's no time," he rasped.

"There's loads, trust me," the Doctor took charge. "Just tell us who you are and why you're here. Whatever you're trying to achieve, there'll be another way."

"The world is growing too fast. This is my last chance." He struck the flint. She went to blow it out. He went for his pistol. Without thinking, I rushed him – knocked him back into the barrels, sending us both sprawling in a cloud of black powder.

As it cleared, I saw his mask, broken on the floor. And his face, even more broken. Covered in bullet scars. A crust of old wounds. Healed, but radiating so much pain…

He struck the flint. WHOOMF! His hand caught fire in front of my face. We were covered in black powder, human fuses – if he *was* human – both about to blow!

"Yaz, get back!" The Doctor dragged me up, pulled me with her and we ran.

BANG!

The TARDIS doors slammed on the blast as history exploded, hot on our heels.

"He can't be human," I gasped, frantically trying to wipe away the black powder.

"That's what I thought," the Doctor followed my hands, scanning, trying to get a reading from where I'd touched him.

"No one can take all those bullets to their skull," I argued. "He must be alien."

"Probably not," she consulted the sonic. "Well, maybe a bit, but mostly human."

"From the future then?"

"Or from the past."

"That's impossible."

"That's what I thought."

She headed to the console, inputting the new data, troubled.

"We have to go back again, Doctor. Be ready for him this time."

"We are going back," she flipped the switches, set a fresh course, "to his first life."

More torches blazed as we crept down the spiral steps, a couple of centuries earlier, in a German castle a long way from Westminster. The data had deduced that this man was Berthold Schwarz, a medieval friar and alchemist. My quick internet search reckoned he invented the first gun, but the TARDIS' slightly more detailed systems begged to differ. The Doctor filled me in as we headed down into the dark.

"Guns are blatantly a bad idea, yet every intelligent civilisation that's not hardwired for pacifism invents them sooner or later. Not very intelligent really," she sighed. "But it's never the deeds of one dude. Destruction and creation are linked. Big Bangs and what have you. Guns have been around in most galaxies since forever and even on Earth, they're already evolving elsewhere. I think Schwarz was up to something else when he stumbled on the impossible. An experiment that went wrong."

We reached the bottom of the steps, peered along a dark corridor of what had to be dungeons. "An escape attempt?" I wondered. "Why's a friar banged up anyway?"

"Most were poor without needing to take a vow of poverty. Options were limited for a skint, bright boy who wanted to learn. He'd start off studying his bible, but it wouldn't be enough. He'd soon get into trouble, wanting more."

Suddenly I knew exactly who Schwarz was and what kind of escape he wanted.

So did the Doctor. "Gold, God and guns," she murmured. "An eternally lethal recipe."

BANG!

This time it wasn't an explosion. This was blazing white light, flooding out of a cell. The Doctor tripped the lock and we sprinted in, squinting to see...

Schwarz, young, unblemished. Those same grey eyes were wide with awe as they stared across the cell – across dimensions. Opposite him was a luminous portal where a tall figure loomed, covered in gold armour, gleaming with alien jewels, a gun at its side shimmering with starlit diamonds.

It was like a mirror. Schwarz's vision of what he could be. Mesmerising. Even the Doctor was stunned. On the floor was a circle scratched in the dirt and the remains of a mortar and pestle that must have shattered when he mixed it all up. Science, religion, alchemy and black powder, blasting open his big mistake.

The Doctor snapped back to business as his hand moved to the light. She couldn't blow out this flame so easily.

"Stop!" She stepped right into the firing line. "You haven't conjured him and he's not here to do your bidding. That's a Varkladian Knight. Extremely dangerous. Step back and let me handle this, please, Schwarz?"

His name made him peel his eyes from the prize for a second. He considered, like in the undercroft, but now he was two centuries younger and way less wise. The gold glittered in his eyes. He looked back... and reached out, for the gun.

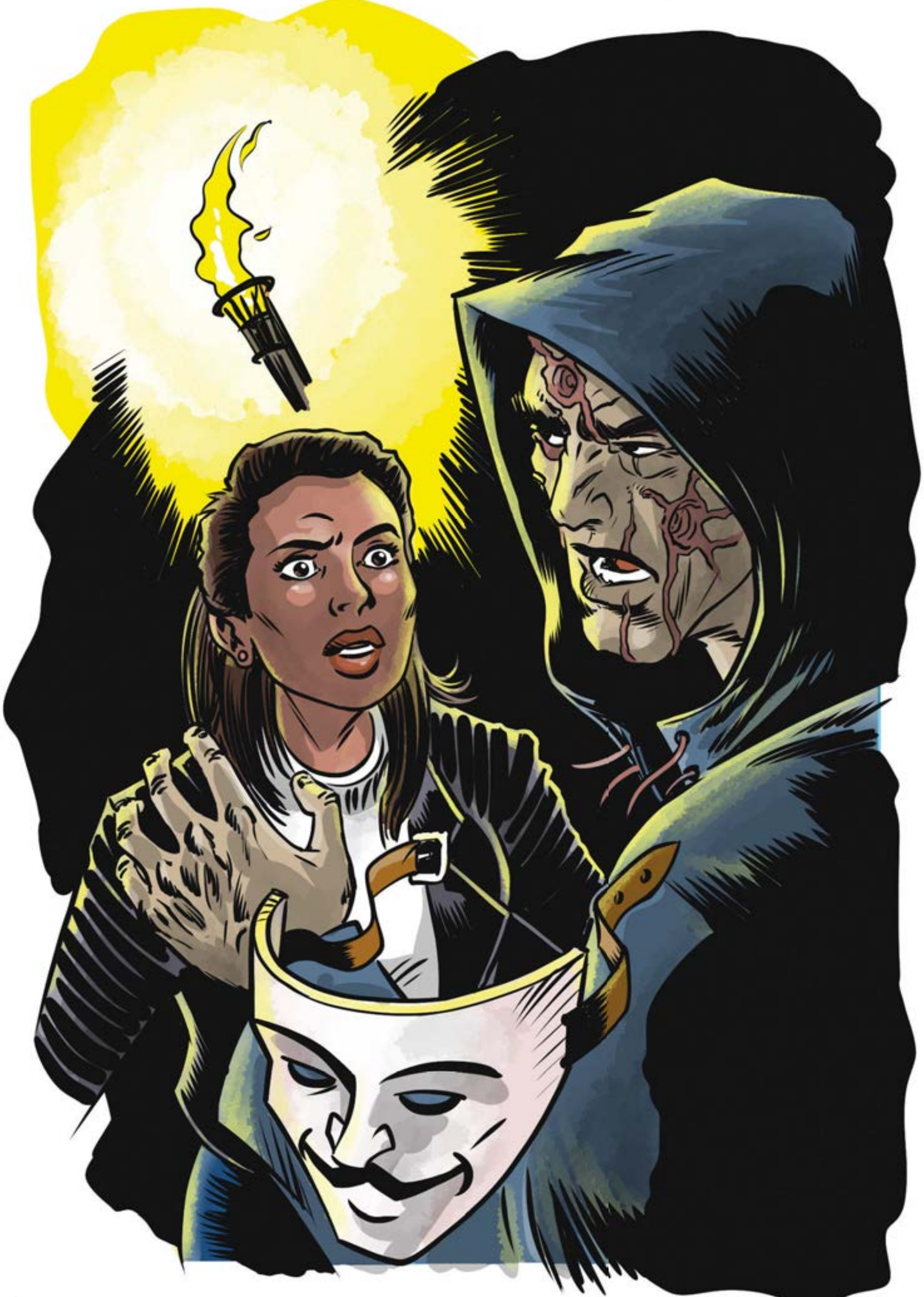
"No!" The Doctor tried to shut the portal – too late. The gun was in his hand, not shaking. It was his first time, but a perfect fit, like it made him feel invincible. He knew what to do. First, he shot the Knight.

No BANG! This shot was silent, but there was a scream worse than anything I've ever heard on all the planets we've been to. The gold vision erupted, gushing black blood like oil, pouring all over Schwarz.

"Throw it back! Before it closes. This is your last chance," the Doctor commanded. Now she'd switched plans and was desperately trying to keep the portal open before it died with the Knight.

Schwarz still had the gun. Its shimmer was dying too. The blood had sunk into his pores, pumping into his veins. Now his eyes glittered with power.

I rushed him – again – to grab the gun before the portal closed forever. The last thing I saw was the FLASH from the barrel as it turned on me. Everything went black...



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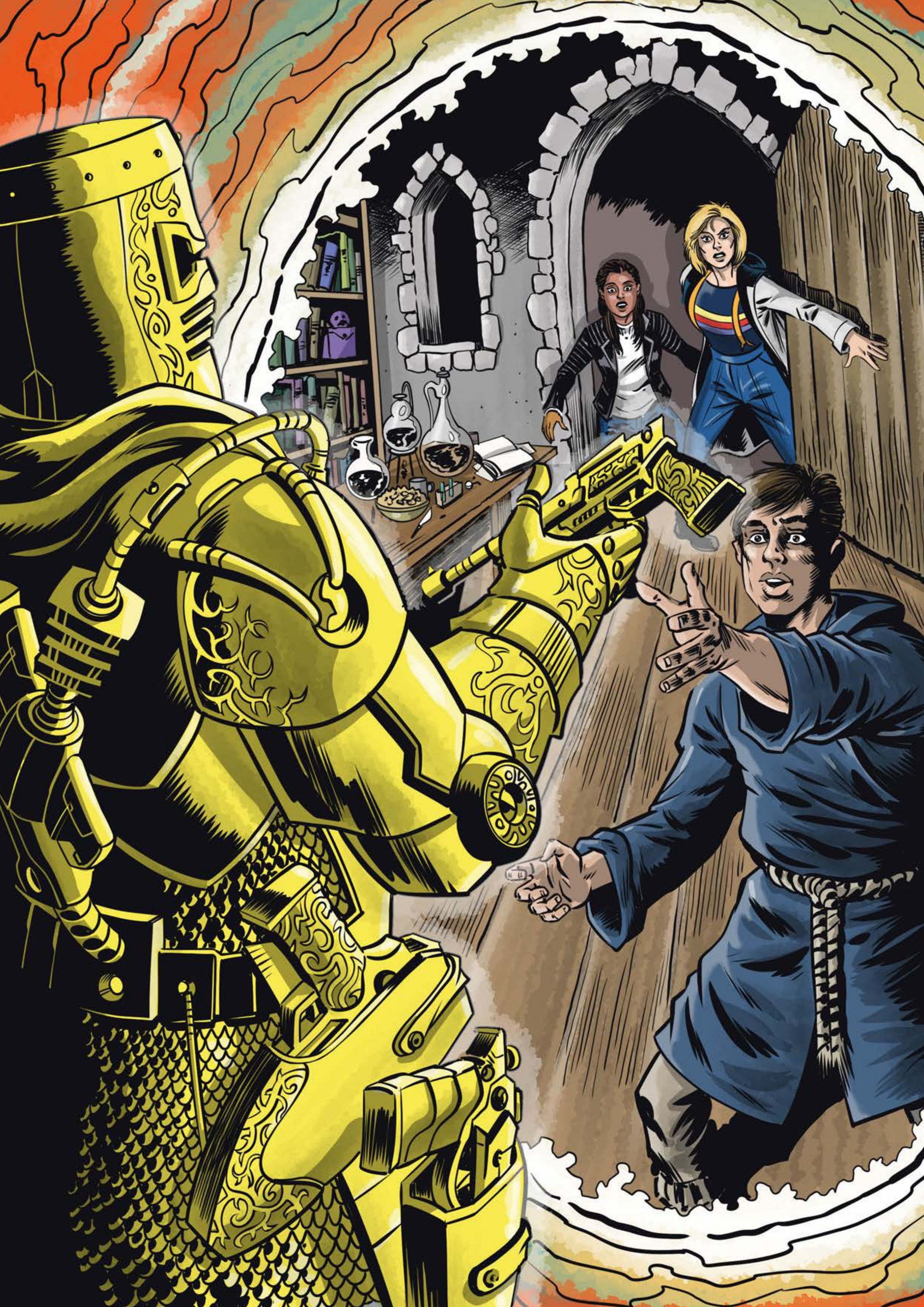
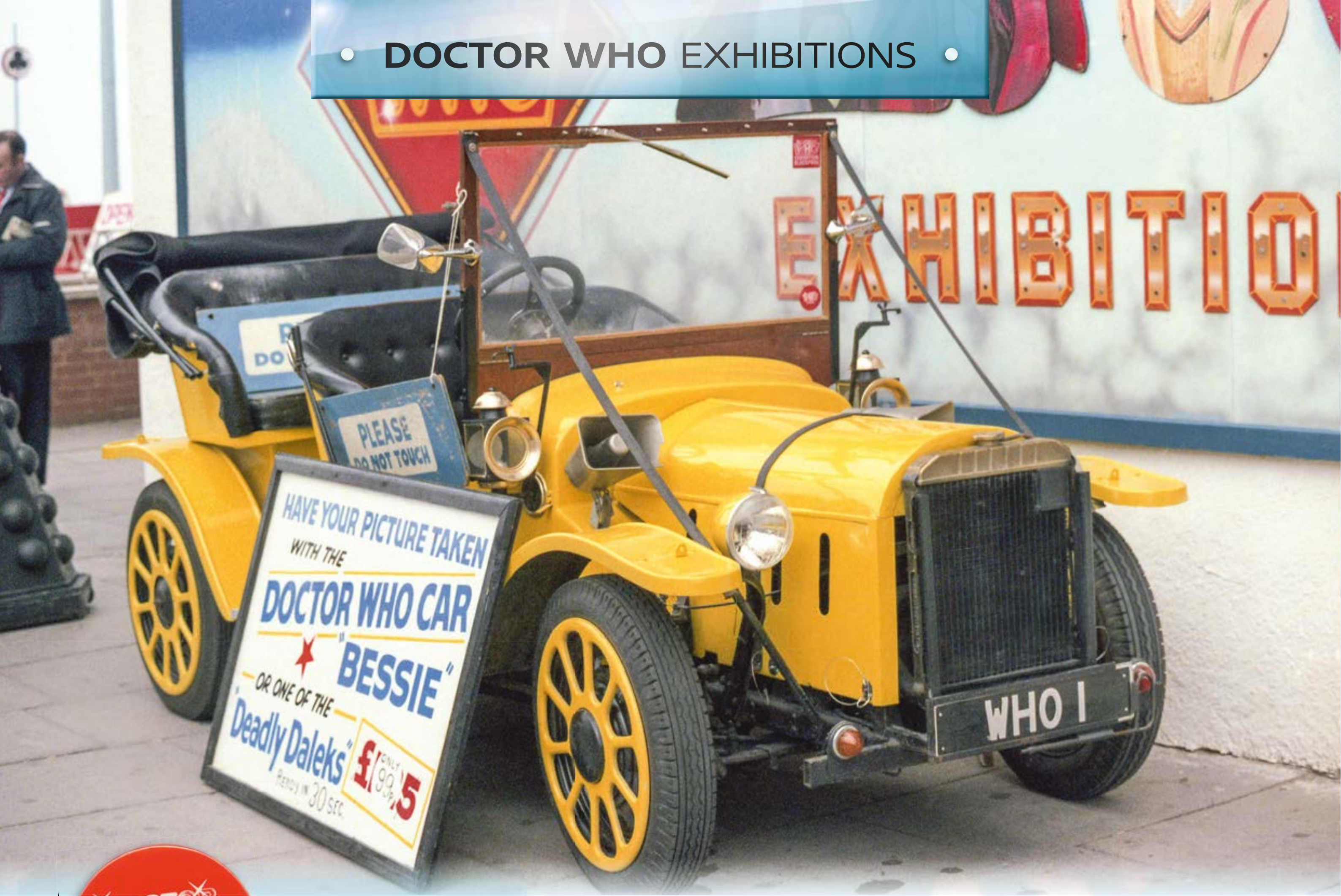




DOCTOR WHO
Celebration
Longleat 1983

BLACKPOOL AND LONGLEAT

RICHARD MOLESWORTH's account of the earliest *Doctor Who* exhibitions concludes with a survey of Blackpool and Longleat in the first half of the 1980s.

POLICE BOX
DOCTOR WHO EXHIBITION

The UK's two permanent *Doctor Who* exhibitions – one on Blackpool's Golden Mile, the other at Longleat House in Wiltshire – opened to great success in the early 1970s.

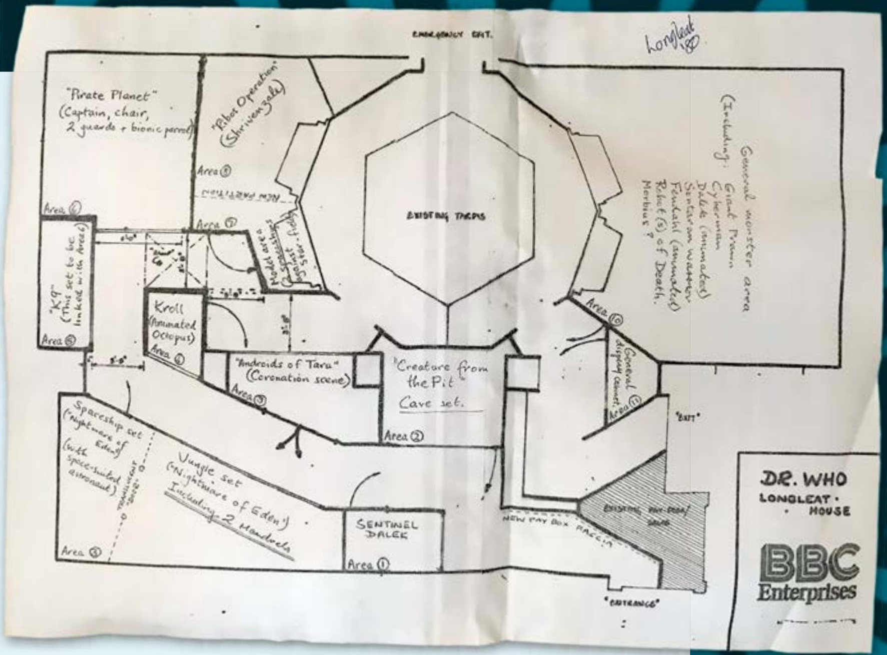
By introducing exhibits drawn from each new season of *Doctor Who* and swapping items between the two sites, the venues had managed to keep themselves remarkably fresh. Both events were run by the BBC Exhibitions Unit, a division of BBC Enterprises headed by Terry Sampson, who was assisted by Lorne Martin and Julie Jones. Martin Wilkie (the son of BBC Visual Effects Department pioneer Bernard Wilkie) also joined the team in the 1980s.

As the decade dawned, *Doctor Who* itself was being revitalised by new producer John Nathan-Turner, who was in the early stages of planning the show's 18th season. Nathan-Turner was conscious of every aspect of the show's publicity, and he saw the *Doctor Who* exhibitions as key tools in promoting the programme.

On Tuesday 19 February 1980, Nathan-Turner took a train to Blackpool to visit the exhibition, which was currently closed while being renovated for its usual Easter opening. He then visited the Longleat exhibition on Wednesday 26 March (during rehearsals for the first studio block of *The Leisure Hive*), a visit that coincided with that of a film crew from BBC1's *Blue Peter*. The ties between the *Doctor Who* production office and the Exhibitions Unit were about to be strengthened.

1980

The Longleat exhibition reopened over the Easter Bank Holiday. It now contained a number of displays from Season 16 that had been moved from the previous year's Blackpool exhibition, including the model of Kroll from *The Power of Kroll* (1978-79), the Pirate Captain, Polyphase Avatron and guard from *The Pirate Planet* (1978), the tableau from *The Androids*


EMERGENCY EXIT.
Longleat '80
"Pirate Planet"
(Captain, chair, 2 guards + bionic parrot)
"Ribos Operation" (Shrivenzale)
Area ⑧
NEW PARTITION
Area ⑥
Area ⑦
EXISTING TARDIS
Model area + spaceships against star-field
"K9" (This set to be linked with Area 6)
Area ⑤
Kroll (Animated Octopus)
Area ④
"Androids of Tara" (Coronation scene)
Area ③
"Creature from the Pit" Cave set.
Area ②
General monster area
(Including: Giant Prawn
Cyberman
Dalek (animated)
Sontaran warrior
Fendahl (animated)
Robot(s) of Death.
Morbius ?
Area ⑩
General display cabinet. Area ⑪
"EXIT"
Spaceship set ("Nightmare of Eden") (with space-suited astronaut)
TRANSLUCENT DROP
Jungle set ("Nightmare of Eden") Including 2 Mandrels
SENTINEL DALEK
Area ①
Area ⑤
NEW PAY BOX PIAZZA
EXISTING PAY-BOOTH/SHOP
"ENTRANCE"
DR. WHO
LONGLEAT HOUSE
BBC Enterprises

Opposite page above: The Doctor's car, Bessie, outside the Blackpool exhibition in 1985.

Opposite page below: The entrance to the Longleat exhibition in 1980.

Above left: The Morbius monster from *The Brain of Morbius* (1976), a Fendahl from *Image of the Fendahl* (1977) and a Kraal from *The Android Invasion* (1975) at Longleat in 1980. Photos © Derek Handley.

Above right: The floorplan for the 1980 Longleat exhibition. Image courtesy of *unusualexpo.com*.

of Tara (1978) and the Shrivenzale from *The Ribos Operation* (1978).

However, new exhibits from Season 17 (1979-80) were fairly sparse at Longleat this year, owing partly to the loss of the season's final story, *Shada*. With only five stories to choose potential exhibits from, rather than the usual six, the items that made it to Longleat included part of the jungle set from *The Creature from the Pit* (1979), a pair of Mandrels in another jungle set from *Nightmare of Eden* (1979), plus models of Erato's ship from *The Creature from the Pit* and the Movellan ship from *Destiny of the Daleks* (1979).

> Season 17 was better represented at Blackpool. The corridor section was full of entirely new items.

The large display cabinet in Longleat's TARDIS control room section contained familiar faces from the previous year's exhibition: the K1 robot from *Robot* (1974-75), V8 from *The Robots of Death* (1977), the Morbius monster from *The Brain of Morbius* (1976), the exhibition's gold Dalek and a Kraal from *The Android Invasion* (1975). They were joined this year by items that had previously been in different areas of Longleat: Stor from *The Invasion of Time* (1978), a Cyberman from *Revenge of the Cybermen* (1975) and the full-sized Fendahleen from *Image of the Fendahl* (1977). The silver 'Sentinel' Dalek remained housed in the first display case by the exhibition's entrance, where it would stay for many years to come.

Season 17 was better represented at Blackpool. The corridor section of the exhibition was full of entirely new items, including the model Skonnan spaceship from *The Horns of Nimon* (1979-80), a trio of Mandrels from *Nightmare of Eden* and a tableau of costumes from *The Creature from the Pit.* The model Jagaroth spaceship and an impressive recreation of Scaroth sitting in its warp control cabin, both from *City of Death* (1979), completed the displays in this section.

In the TARDIS control room area (which, as ever, was guarded by the exhibition's gold Sentinel Dalek), a large display based on *The Horns of Nimon* took up nearly one whole section of display cases. This contained two Nimon, the Nimon travel capsule and the costumes worn by Sorak, Soldeed and a Skonnan guard, with two Hymetusite crystals added for further verisimilitude. The exhibition's prop K9 trundled around this cabinet on its own section of track.

A new monster display, containing bays that looked as if they'd been coated in tin foil, came next. Each bay contained a single monster costume, comprising V5 from *The Robots of Death,* Alpha Centauri (last seen in 1974's *The Monster of Peladon* and making its final appearance in the exhibitions this year), one of the title characters from *The Sea Devils* (1972), a Zygon from *Terror of the Zygons* (1975) and a Cyberman hybrid made from the body section of a costume from *The Tomb of the Cybermen* (1967), a chest unit from *The Invasion* (1968) and a head from *Revenge of the Cybermen.*

The biggest change to the Blackpool exhibition this year was to the Dalek Cavern, which had stayed largely unchanged since the exhibition first opened in 1974. For 1980 it was completely transformed, now representing the ruin of the Dalek city from *Destiny of the Daleks* and containing Davros, two Movellans, the 'freezing chamber' used in the final episode of the story and one of the 'Romana regeneration' guises, which had previously been Zilda's costume from *The Robots of Death*. The three silver Daleks remained in residence, one static, the other two attached to their trolleys and circular tracks, allowing them to patrol the whole set.

The final display case before the shop kiosk and exit was given over to the Cailleach and two Ogri from *The Stones of Blood* (1978), all of which had been on display at Longleat the previous year. Outside the exhibition, the entry kiosk had some new cartoonish artwork added to it, depicting both a Dalek and a Mandrel.

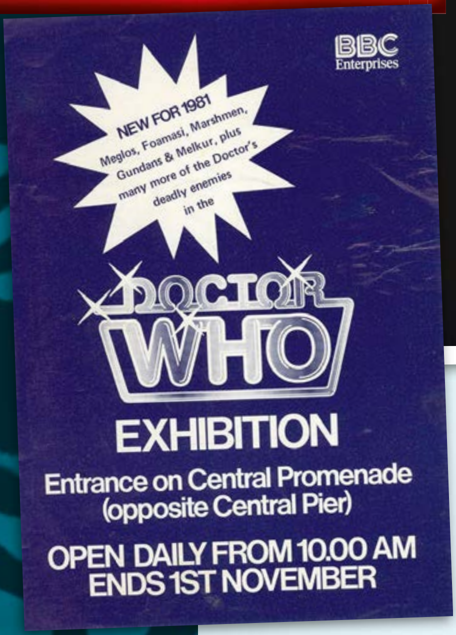
Both exhibitions ran until the end of October. In the final weeks prior to closure, the Blackpool exhibition had a new display installed at the foot of the staircase leading down from the police-box entrance. This was a Foamasi, making a brief exhibition debut after their appearance on screen in *The Leisure Hive* (1980), the first story of Season 18. The John Nathan-Turner era had begun...

Above: The V5 robot from *The Robots of Death* (1977), Alpha Centauri from *The Monster of Peladon* (1974), a hybrid Cyberman costume and a Zygon from *Terror of the Zygons* (1975) at Blackpool in 1980. Photo © Derek Handley.

1981

With the resignation of Tom Baker this year, the *Doctor Who* exhibitions lost one of their great champions. Baker had made many visits to Blackpool and Longleat over the past few years, his appearances helping to draw crowds to both venues.

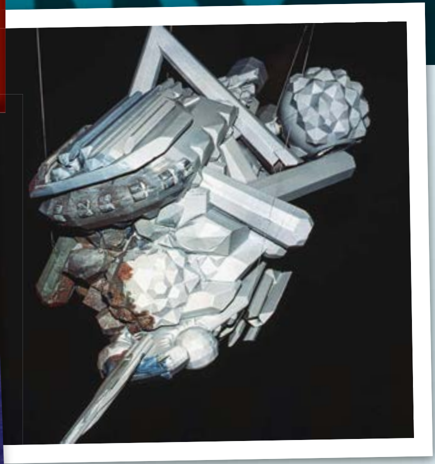
To ring the changes after the Fourth Doctor's departure, both exhibitions were given exterior makeovers, with the programme's new 'neon' logo replacing the old 'diamond' logo on the signage outside both. In Blackpool's case, this extended to painting over the Fourth Doctor artwork that →



BBC Enterprises

NEW FOR 1981
Meglos, Foamasi, Marshmen, Gundans & Melkur, plus many more of the Doctor's deadly enemies in the

DOCTOR WHO
EXHIBITION
Entrance on Central Promenade (opposite Central Pier)
OPEN DAILY FROM 10.00 AM
ENDS 1ST NOVEMBER



Above left: A flyer for the 1981 Blackpool exhibition.

Above right: The model of the *Starliner* from *Full Circle* (1980) at Blackpool in 1981.

Below: The eponymous alien cactus from *Meglos* (1980) at Blackpool in 1981.

Bottom: The model of the Jagaroth spaceship from *City of Death* (1979) at Longleat in 1981.

Photos © Derek Handley.

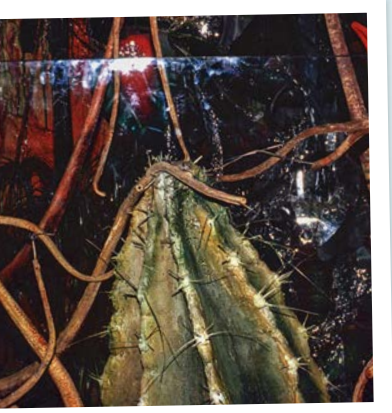
→ had adorned the outer wall for many years, replacing him with a huge version of the new logo.

Both venues had Season 18 (1980-81) from which to draw new exhibits, and this time there were seven stories to choose from rather than the meagre five of Season 17. Longleat populated its corridor section almost exclusively with items from Baker's last season. The decaying Master from *The Keeper of Traken* (1981) was the first of the new items, followed by a Marshman from *Full Circle* (1980) that replaced a Mandrel in the jungle set, the model of the Pharos Project radio telescope from *Logopolis* (1981), two Argolin and a Foamasi from *The Leisure Hive*, and two Gundans and the Tharil Lazlo from *Warriors' Gate* (1981).

> Longleat populated its corridor section almost exclusively with items from Tom Baker's last season.

In the TARDIS control room section, the model of the Jagaroth spaceship from *City of Death* and a Nimon from *The Horns of Nimon* had been imported from the previous year's Blackpool display. On the other side of the room, the display cabinet for old monsters saw the departure of the Sontaran Stor and the addition of the Pirate Captain and Polyphase Avatron from *The Pirate Planet*.

Blackpool was the larger of the two exhibitions and had substantially more Season 18 items awaiting visitors at the bottom of its staircase. The model Starliner from *Full Circle* (1980) led to a recreation of the Tigellan jungle from *Meglos* (1980), complete with the cactus-like version of Meglos itself plus Bell Plants, and then to another display from *Full Circle*, depicting the Outlers' cave, piled high with river fruits and containing two Marshmen and a number of Marsh Spiders. The imposing Melkur from *The Keeper of Traken* glared balefully from another cabinet, while the Gaztak spaceship model from *Meglos* followed, leading to the model of the *Hydrax* tower from *State of Decay* (1980) and finally the gold Sentinel Dalek.



The first display in the TARDIS control room area was a tableau based on the Tachyon Generator set from *The Leisure Hive*, which featured two Foamasi and three Argolin (one of whom was Mena), alongside three of the enigmatic red statues that decorated the original set, a triangular Perspex equipment tower and the Tachyon Generator itself. As with the previous year, the exhibition's prop K9 circled this display cabinet on a motorised tracking system.

The 'tin foil' bays were next, in a scaled-down version of the previous year's display now containing the hybrid Cyberman. (This latest version seemed to comprise a costume from *The Tomb of the Cybermen*, a chest unit from *The Invasion* and a head from 1968's *The Wheel in Space*.) This was joined by Stor the Sontaran from *The Invasion of Time* (a transfer from the previous year's Longleat), a Mandrel from *Nightmare of Eden*, V5 from *The Robots of Death*, a Zygon from *Terror of the Zygons* and an Ice Warrior last seen in *The Monster of Peladon*. At some point during the year, the Ice Warrior mannequin toppled over, causing irreparable damage to the helmet and prompting its permanent withdrawal from display after seven years at the exhibition.

Two Gundans and the MZ Gun from *Warriors' Gate* occupied another mock stone-walled display case, which then led to the Dalek Cavern, unchanged from the previous year's *Destiny of the Daleks* makeover. Finally, the Monitor's costume from *Logopolis* took up the final display case before the shop kiosk.

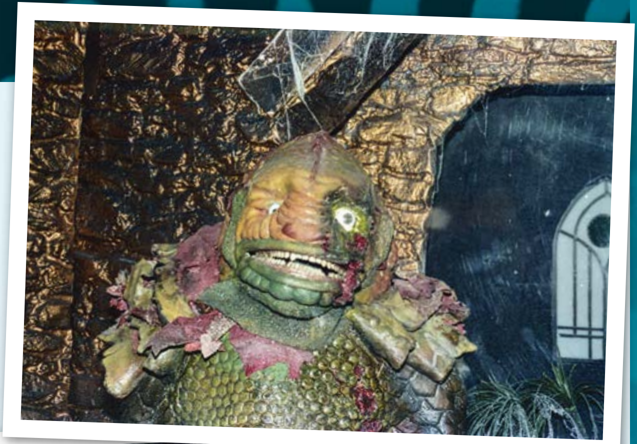
As usual, both exhibitions closed to the public in late October. In late November, the hybrid 1960s Cyberman costume was shipped back from Blackpool to London, where it was worn by David Banks (in a line-up of robots alongside K9, Metal Mickey and R2-D2) for an edition of *Larry Grayson's Generation Game*. Although the *Earthshock* Cybermen costumes had already been used in the studio by this time, John Nathan-Turner insisted they shouldn't be seen on screen before the story's debut the following year, arranging for the exhibition costume to be used instead.

1982

When the Longleat exhibition opened over the bank holiday weekend of 1982, the silver Sentinel Dalek was still the first display seen by visitors, and the final TARDIS control room display cabinet still housed a collection of villains from the show's past, with V8, the *Revenge* Cyberman and the Kraal departing, and a Gundan from *Warriors' Gate*, a Nimon from *The Horns of Nimon*, a Marshman from *Full Circle* and a Mandrel from *Nightmare of Eden* all moving in.

Apart from these displays, all the other items in the exhibition were new to Longleat. One item had made the move from the previous year's Blackpool exhibition – the *Hydrax* tower model from *State of Decay* – but everything else was making its exhibition debut. All but one of the new exhibits hailed from Peter Davison's debut season as the Doctor; the one exception was a display containing the High Priest and High Priestess of Hecate (along with Longleat's own K9 replica), both of which hailed from the spin-off pilot, *K9 and Company* (1981).

From Season 19, the exhibition contained the prop black orchid flower and George Cranleigh's book of the same name from *Black Orchid* (1982), which was followed by the Terileptil leader from *The Visitation* (1982). A display captioned 'The Castrovalvans' showcased the unusual



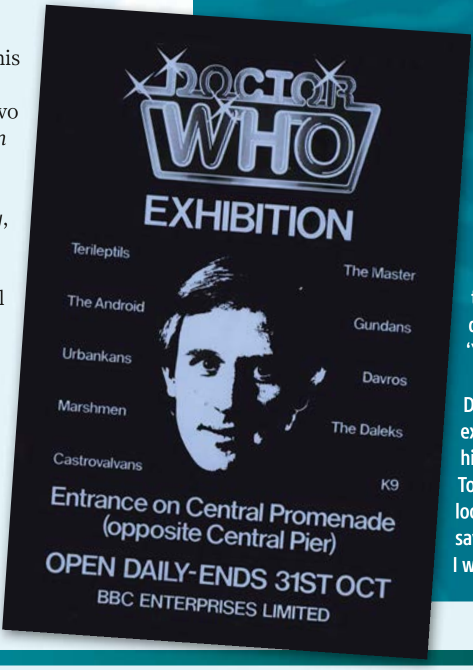
hunting garb worn by two of the inhabitants of *Castrovalva* (1982), preceding an impressive recreation of the freighter silo bays from *Earthshock* (1982) that contained two of the new Cyberman costumes created for that story. In the TARDIS control room section a collection of four Plasmatons was on display, grouped around Kalid's globe from *Time-Flight* (1982) and the green, frog-like countenance of Persuasion from *Four to Doomsday* (1982).

The Longleat exhibition had a couple of notable visitors this year. A film crew from BBC1's *Disney Time* shot linking material at Longleat House, including a section inside the exhibition; the show went out on Boxing Day. The venue was also visited by Peter Davison (in costume as the Fifth Doctor) over the weekend of 28 and 29 August, alongside producer John Nathan-Turner. While Davison met fans and signed autographs, Nathan-Turner had discussions with representatives from Longleat House and BBC Enterprises about a proposed 20th anniversary event for the following year.

At Blackpool, one import from the previous year's Longleat exhibition was the model of the Pharos Project from *Logopolis*, which appeared in the corridor section of the exhibition. Another was the decayed Master from *The Keeper of Traken*, which joined the selection of old foes in the tin-foil bay in the TARDIS control room section, while the Tharil Lazlo joined the Gundans and MZ in their display cabinet. Apart from these, and the gold Sentinel Dalek, everything else in the corridor section of the Blackpool exhibition originated from the show's 19th season.

First up was the bejewelled Terileptil Android from *The Visitation*, alongside the Soliton gas machine from the same story. This was followed by the Trickster costume and TSS machine from *Kinda* (1982), with the two London-based Terileptils from *The Visitation* positioned opposite. Round the corner were the final two of the Urbankan trio, Monarch and Enlightenment, from *Four to Doomsday*, an assortment of models that included a Concorde from *Time-Flight* and the doomed freighter from *Earthshock* – plus, in its usual spot, the gold Sentinel Dalek.

In the TARDIS control room section, an impressive display from *Earthshock* replaced the *Leisure Hive* tableau from the previous year; now it comprised more freighter silo bays, and the Cyber Leader and three Cybermen grouped around the Cyberscope. A rather incongruous presence, K9 still patrolled this bay on his circular track. Next to this were the tin-foil bays, which retained Stor the →



EXHIBITION

Terileptils
The Master
The Android
Gundans
Urbankans
Davros
Marshmen
The Daleks
Castrovalvans
K9

Entrance on Central Promenade
(opposite Central Pier)

OPEN DAILY-ENDS 31ST OCT

BBC ENTERPRISES LIMITED

EXHIBITION MEMORIES

"My first visit to Longleat was in 1980," remembers Si Hart, who travelled there from Dorset. "My parents took me shortly after my fifth birthday. I remember asking my mum if that was the Doctor's actual brain bubbling in the tank at the exit. It was, of course, Morbius!"

That same summer, Wiltshire teenager Darren Giddings had a slightly less edifying experience. "I took a coach trip to Longleat just to go to the exhibition," he recalls. "I went round it in 20 minutes, spent the £5 spoils from my paper round at the merchandise stall, then had to wait four hours outside the coach because the driver wouldn't let me back on until it was time to leave. Reading the latest *Doctor Who Weekly* saw me through the desperate hours..."

At Blackpool in 1981, the monsters were spilling out onto the streets. "Me and my mate Woody were threatened outside the exhibition by a Foamasi!" says John Williams. "I think it was trying to get the BBC *Sound Effects* album I was clutching. I actually pinned the carrier bag to my bedroom wall, such was my passion for collecting."

The same over-familiar lizard fell foul of one visitor, though. "I went with my teenage uncle," says Sean Alexander. "He was a bit rebellious, and – to illustrate the point – he kneed the Foamasi in the stomach. Fortunately, nobody was inside the costume at the time, but I'm not sure my uncle knew that..."

Filmmaker Kevin Jon Davies was part of a *Doctor Who* Appreciation Society coach trip to Blackpool during the same summer. "About 40 fans converged on a boarding house for the weekend," he remembers. "We invaded the exhibition en masse, then watched poor quality pirated VHS tapes all evening. Sadly, the landlady turned the TV off at 10.30pm, telling the disgruntled paying customers, 'You've had yer fillums!'"

Meanwhile, Hull fan Harry Dobermann was watching the exhibition's own TV set and pining for his departed hero. "They were showing Tom Baker's regeneration scene on a loop," he recalls. "I stood in front of it, saying, 'Tom, Tom, come back, Tom.' I was 22 at the time..." **BOB FISCHER**

Top left: A Terileptil from *The Visitation* (1982) at Longleat in 1982.

Above left: A mask worn by a priest of Hecate from *K9 and Company* (1981) at Longleat in 1982.

Above from top: A display of masks, moulds and 'Scars and Wounds' at Blackpool in 1981; the brain of Morbius in its jar at Longleat in 1981; Foamasi from *The Leisure Hive* (1980) at Blackpool in 1981.

Photos © Derek Handley.

Left: A flyer for the 1982 Blackpool exhibition featuring the new Doctor, played by Peter Davison.

Sontaran, the Mandrel and the Zygon from the previous year, adding a Foamasi, a Marshman and the above-mentioned decaying Master. This was followed by the *Warriors' Gate* display from the previous year, only with Lazlo the Tharil added.

The Dalek Cavern was given a makeover this year. Halved in size, it lost one of the tracks for the motorised Daleks; only a single animated Dalek remained, with the other two now static, like Davros. For some reason, the new look given to the display represented the archways and staircases of Castrovalva from the story of the same name. A Castrovalvan hunting costume lurked behind one Dalek, while three more of the costumes occupied the case in what used to be the second half of the Dalek Cavern. Finally, the cabinet before the gift kiosk now contained a solitary Plasmaton from *Time-Flight*.

The Blackpool Illuminations this autumn saw the *Doctor Who*-themed light display make a welcome return to the attraction, only this time with a large cartoonish version of the Fifth Doctor replacing the Fourth.

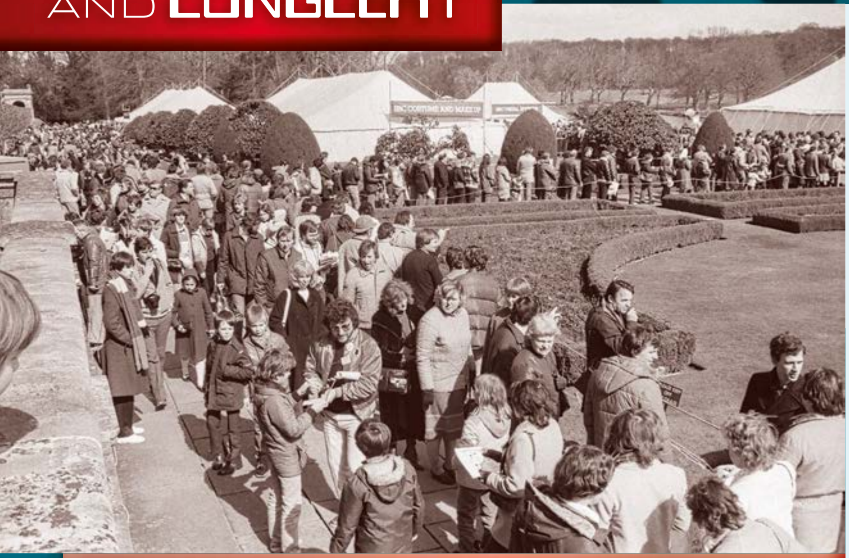
1983

Doctor Who's 20th anniversary dominated all things this year, and the two permanent *Doctor Who* exhibitions were no exception. The grounds of Longleat House hosted a two-day convention over the Easter Bank Holiday weekend on 3 and 4 April, attracting an overwhelming number of attendees and causing gridlock in the roads around the estate. A number of marquees were erected in the grounds, housing video screenings, displays of props and costumes, and even a number of sets from the yet-to-be-screened *The Five Doctors* (1983), which had concluded its studio recording just days beforehand. The giant *Doctor Who* figures from the previous autumn's Blackpool Illuminations greeted visitors to the event.

The permanent Longleat *Doctor Who* exhibition also opened during this weekend, remaining open right through to October, as usual. Once past the silver Sentinel Dalek, the Terileptil leader from *The Visitation* returned from the previous year, to be joined by the Terileptil Android, which was moved down from the previous year's Blackpool exhibition. Other old faces in the exhibition included a Mandrel (*Nightmare of Eden*), a Bell Plant (from *Meglos*), SV7 (*The Robots of Death*), a Zygon (*Terror of the Zygons*) and the Melkur (*The Keeper of Traken*), the last two imported from the previous year's Blackpool exhibition.

The 20th season was represented by a display of items from *Snakedance* (1983), including the fake Mara used in the final episode's procession, masked attendant demons and puppet snakes. Two of Mawdryn's people from *Mawdryn Undead* (1983) and the Garm from *Terminus* (1983) completed the new displays.

One reason for the lack of new items this year was the curtailment of the 20th season due to the cancellation of the planned four-part Dalek story *The Return*. This reduced the pool of new stories from which display items could be chosen, and the lack of any real 'monsters' in most of the stories this year further hampered the exhibition organisers.



EXHIBITION MEMORIES

The overcrowded 20th anniversary celebration at Longleat was frustrating for Northampton fan Nick Dimmock, who queued unsuccessfully to enter. "About 50 yards ahead of us there were UNIT soldiers putting out signs saying: 'YOU MAY NOT GET IN PAST THIS POINT'. They sent out Tegan and Turlough to console us..."

For his part, Shauno Eels camped in a nearby field – and was amazed that the exhibition had been augmented with sets from the as yet unscreened *The Five Doctors* (1983). "The UNIT office and new TARDIS console looked great," he recalls. "But there was a bit of stone-flagged Dark Tower corridor which looked fake as hell. It was much better on screen."

Elsewhere, 13-year-old Ian Knight was waiting impatiently for autographs. "I asked John Nathan-Turner to sign my programme," he remembers. "And he exclaimed: 'Typical – Tom Baker has taken up so much room there's nowhere left for me to sign!'"

Norfolk fan Richard Crane was so frustrated by the autograph queues, he complained to the BBC. "They sent me an apology and a 7" single of the theme music!" he says, laughing. "On the day, we gave up and looked around Longleat House – where we bumped into Jon Pertwee." **BOB FISCHER**

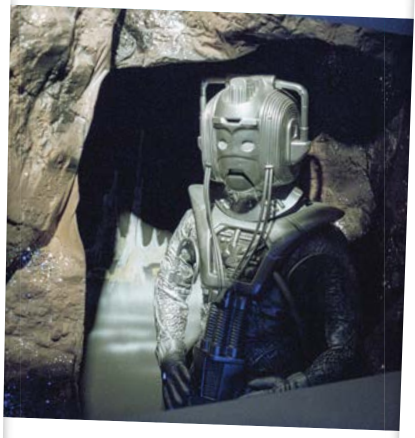
Above: Producer John Nathan-Turner (centre, wearing sunglasses) signs autographs for fans waiting in the enormous queue to enter the *Doctor Who* Celebration at Longleat in 1983.

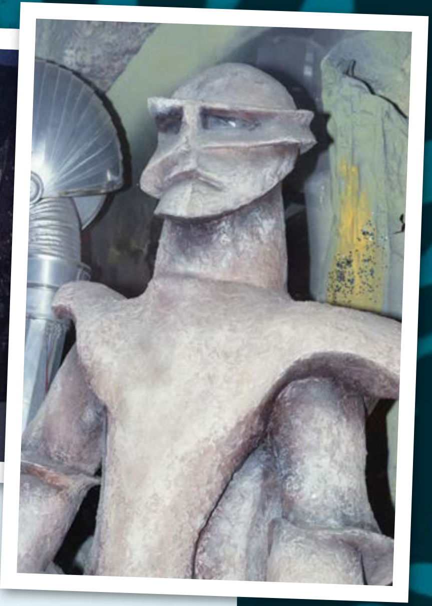
Below left: The souvenir commemorative programme for the 1983 *Doctor Who* Celebration.

Below right: An inflatable Fifth Doctor and a Dalek were among the specially commissioned characters and monsters on display at the entrance to the Longleat event.

Colour photos © Nick Dimmock.

LONGLEAT HOUSE, WILTSHIRE
3rd & 4th APRIL 1983
BBC
THE
DOCTOR WHO
50p
Celebration
TWENTY YEARS OF A TIME LORD
COMMEMORATIVE PROGRAMME





Above left: The TARDIS console, as used in the TV series, was displayed at the Longleat event.

Above centre: A Cyberman from *Earthshock* (1982) at Longleat in 1983.

Above right: Melkur from *The Keeper of Traken* (1981) at Longleat in 1983.

Colour photos © Derek Handley.

Below: A flyer for the 1984 Blackpool exhibition featuring the new Doctor, played by Colin Baker.

Things were slightly better at Blackpool, although many of its props and exhibits had initially been needed for display at the Easter Longleat convention and had to be hurriedly returned north at the earliest opportunity. However, the lack of new monsters this year was still something of a problem, leading to a couple of display cases being given over to a varied selection of items from the programme's past.

First up, at the foot of the stairs down from the entry kiosk, were the High Priest and High Priestess of Hecate from *K9 and Company*, both of which had been at Longleat the previous year. Around the corner was a mechanised *Warriors' Gate* Gundan, which lunged forward with an axe every so often and shared a case with a Mandrel (*Nightmare of Eden*) and a Terileptil (*The Visitation*); all three were left-over items from the previous year's exhibition. A large display from *Mawdryn Undead* followed, recreating the interior of the transmat capsule and featuring the costumes of the Black Guardian, plus Mawdryn and his fellow mutants.

> One reason for the lack of new items this year was the curtailment of the 20th season.

Opposite this was a Sea Devil from *The Sea Devils*, a case with three *Earthshock* Cybermen plus their Cyberscope in the now-familiar freighter silo background, and the *Black Orchid* display from the previous year's Longleat exhibition.

Another of the miscellaneous exhibits came next, in the form of a display case stuffed with such items as the Doctor's harlequin costume from *Black Orchid*, the White Guardian's headdress and outfit from *Enlightenment* (1983), and the heads of a Cyberman from *The Tomb of the Cybermen*, a Sea Devil, Sutekh (both head and mask) from *Pyramids of Mars* (1975), a Mutt from *The Mutants* (1972) and the head of the Doctor's lion costume from *The Masque of Mandragora* (1976).

The gold Sentinel Dalek guarded the entrance to the TARDIS control room area for the final time this year. Inside, the first display case housed a tableau based on *Arc of Infinity* (1983), featuring Omega, the Ergon and three Time Lords based on the costumes worn by Hedin, Thalia and Zorac. The exhibition's dummy K9 prop was still mounted on its track in this display case but, like the gold Dalek, its days were numbered. Next to this was a display based on *Terminus*, including two of the Vanir costumes and a costume that almost-but-not-quite resembled the skeletal remains of the Terminus pilot.

Another miscellaneous case followed, housing a Marshman from *Full Circle*, Monarch from *Four to Doomsday*, the decayed Master from *The Keeper of Traken*, a Plasmaton and Kalid's globe from *Time-Flight*, a Foamasi from *The Leisure Hive*, an Axon from *The Claws of Axos* (1971) and the Pirate Captain (plus Polyphase Avatron) from *The Pirate Planet*, the latter of which had been on display at Longleat for the past few years.

Next door, the Dalek Cavern had undergone yet another redecoration. The Castrovalvan arches had been removed, to be replaced by a bleak brickwork backdrop in which the three silver Daleks and Davros were all displayed – again, with only one of the Daleks on a motorised trolley track. Curiously, this display seemed to anticipate the setting of the 1984 story *Resurrection of the Daleks*, which hadn't even entered production when the exhibition opened. However, *Resurrection of the Daleks* owed a major debt to *The Return*, which was initially planned to finish the show's 20th season, and it's possible that this display was originally based on *The Return*, only for plans to be scuppered when the story was cancelled.

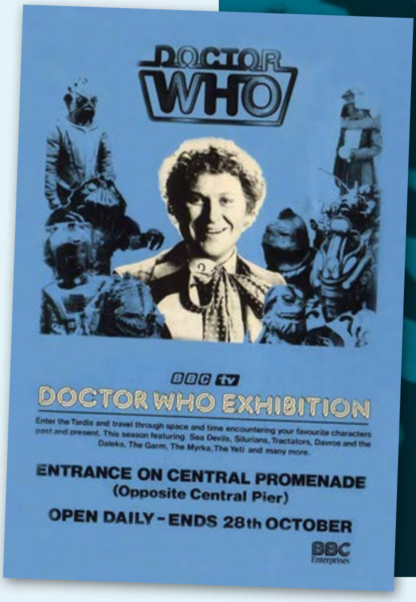
The final display case before the shop kiosk featured another vintage item, a Kraal from *The Android Invasion*, helping to underline the dearth of new material on display. The exterior of the Blackpool exhibition had been revamped with a new, large artwork panel that put Peter Davison's Fifth Doctor centre stage.

Towards the end of 1983 Blackpool was hit by a fierce storm, with winds that tore the roof off the police-box entry kiosk. As a result, a new police-box kiosk had to be built for the following year.

1984

When the Blackpool exhibition opened to visitors at Easter 1984, the venue had undergone some of the biggest changes in its history. Gone was the motorised tracking section for K9. Also uprooted was the gold Sentinel Dalek, which had been moved from its position by the entrance to the TARDIS control room section – a cabinet it had occupied ever since the exhibition opened in 1974. Outside, the large mural on the wall next to the new police-box entry kiosk was updated, with the first four Doctors added to the left of Peter Davison's Fifth (using artwork clearly inspired by the cover of the LP *Doctor Who – The Music*, which had been released the previous year), and Colin Baker's Sixth Doctor added to Davison's right.

The first exhibit at the foot of the staircase now comprised two of the exhibition Daleks – the gold Sentinel and a silver prop moved from the Dalek area in the control room section. Both these Daleks had been repainted grey and black to resemble the colour scheme most recently seen in *Resurrection of the Daleks*. Around →



DOCTOR WHO

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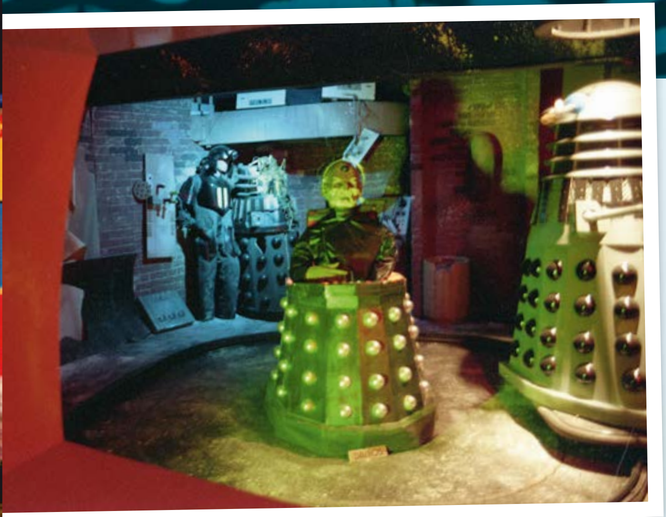


Above left: The exterior of the Blackpool exhibition in 1984.
Photo © Bob Fischer.

Above right: A tableau from *Resurrection of the Daleks* (1984) featuring a Dalek trooper, Davros and Daleks at Blackpool in 1984.

Below: The Ergon from *Arc of Infinity* (1983) and a Marshman from *Full Circle* (1980) at Longleat in 1984.
Photos © Derek Handley.

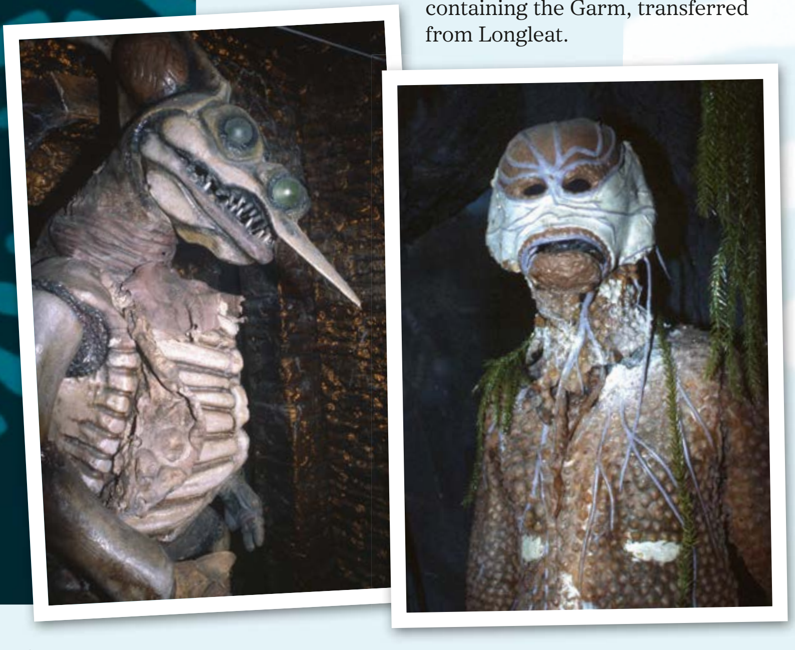
→ the corner was a display of old monsters: the Gundan and Terileptil remained from the previous year, joined by an Axon from *The Claws of Axos*, a Plasmaton and Kalid's globe (both from *Time-Flight*), plus a 'thermal suit' from *Planet of Fire* (1984), confusingly captioned as 'The Logar'.

Props from the recently aired 21st season took up most of the rest of the corridor section. One display held three Sea Devils and a Silurian from *Warriors of the Deep* (1984), next to Mestor from *The Twin Dilemma* (1984). Another Sea Devil and Silurian, plus the Myrka from *Warriors of the Deep*, was in a nearby cabinet, as was Sharaz Jek and the Queen Bat from *The Caves of Androzani* (1984), now occupying the display case vacated by the gold Sentinel Dalek. The *Black Orchid* display from the previous year's exhibition was retained in the same position.

The large cabinet containing props and costumes from the series was updated and rearranged; it now contained such items as the Mara prop from *Snakedance*, the Coronet of Rassilon from *The Five Doctors* and a hunting spear from *Castrovalva*, alongside many items left over from the previous year. Gone, however, were the harlequin and White Guardian costumes.

Inside the TARDIS control room, the first display case, based on *Frontios* (1984), contained three Tractators, their mining machine and a spherical cage prop containing a figure dressed as Plantagenet. Next to this was the Magma Creature from *The Caves of Androzani*, followed by the *Terminus* display from the previous year, now containing the Garm, transferred from Longleat.

> The once-silver Daleks had been repainted to better resemble the grey-and-black liveries familiar from the Daleks in *Resurrection*.



The last-but-one display case contained another selection of old items, including a Marshman from *Full Circle*, the decayed Master from *The Keeper of Traken*, a Mandrel from *Nightmare of Eden*, a Sea Devil from *The Sea Devils*, the exhibition's now-static K9 replica, the Pirate Captain from *The Pirate Planet*, a Zygon from *Terror of the Zygons* (which had returned from a year's sabbatical in Longleat) and the *Earthshock* Cyberscope.

The final bay was modelled on *Resurrection of the Daleks*. One motorised Dalek remained alongside a second static Dalek, and Davros now sported the mask worn by actor Terry Molloy. Both of these once-silver Daleks had been repainted to better resemble the grey-and-black liveries familiar from the Daleks in *Resurrection*. They were joined in the display by a mannequin wearing a Dalek Trooper costume, and the destroyed Dalek skirt section prop that had been constructed for this story. The brickwork of the abandoned warehouse setting, which had debuted the previous year in this display area, now made more sense as a backdrop.

The final display case before the shop area contained the rather bedraggled Yeti prop used for the filming of *The Five Doctors* but originally made for *The Web of Fear* (1968). A small display case by the exit stairs contained the now-redundant Fifth Doctor's costume.

At Longleat House, a small alteration to the exhibition's corridor layout during the closed season had split one of the larger display cabinets in two, allowing for extra display space. The Ergon from *Arc of Infinity* had moved down from Blackpool (where it was displayed the previous year) and was now the first new item in the exhibition after the silver Sentinel Dalek. This was followed by a cabinet that held the Terileptil leader and the Terileptil Android (both from *The Visitation*), a Priest of Hecate from *K9 and Company* and a Marshman from *Full Circle*.

New items from Season 21 followed: the full-sized Malus head from *The Awakening* (1984) poked through a stone wall, followed by the smaller Malus prop as seen on the TARDIS wall in that story. A lone Tractator from *Frontios* was also positioned nearby. The exhibition's dummy K9 prop and the Jagaroth spaceship model from *City of Death* were also in cabinets in the corridor section, as were Omega and Thalia from *Arc of Infinity*, both of which had been on display at Blackpool the previous year.

In the TARDIS control room section, a single Cyberman from *Earthshock* occupied one bay; its mouth section had been detached and was now animated, flapping about in a most unbecoming manner. (The lack of *Earthshock* Cybermen in both exhibitions this year was undoubtedly due to the costumes being requisitioned for use in the production of *Attack of the Cybermen* over the summer period.) This bay was followed by a cabinet containing two Sea Devils and a Silurian from *Warriors of the Deep*.

Opposite, in the large display of monsters, old favourites such as a Mandrel from *Nightmare of Eden*, the Fendahleen from *Image of the Fendahl*, the K1 robot from *Robot* and the gold Dalek were joined by SV7 from *The Robots of Death*, Melkur from *The Keeper of Traken* and a Dalek Trooper from *Resurrection of the Daleks*.

Colin Baker travelled to Blackpool Pleasure Beach on Tuesday 21 August, appearing in costume as the Sixth Doctor to officially launch the new Space Invader attraction at the theme park. John Nathan-Turner joined Baker on this visit; the sight of Baker's Doctor in the theme park inspired him to consider the Pleasure Beach as the setting for a new story in the show's 23rd season.

Both the Blackpool and Longleat *Doctor Who* exhibitions closed to the public at the end of October, as was the norm.

1985

D*octor Who* faced troubling times in 1985. The series had been placed on an 18-month hiatus by BBC1 Controller Michael Grade in late February, forcing the curtailment of the Blackpool-set story as part of the now-axed 23rd season. When *Doctor Who* resumed production in 1986, the season would comprise newly commissioned stories, but with a reduced episode count. This unhappy state of affairs was the backdrop to the opening of both the Blackpool and Longleat exhibitions over the Easter Bank Holiday in 1985.

At Longleat, many of the first few display cases in the exhibition remained unchanged, with the silver Sentinel Dalek, the Ergon, the large Malus head and the model Jagaroth spaceship all occupying the same positions as before. A Sea Devil from *Warriors of the Deep* and the Melkur from *The Keeper of Traken* joined the Marshman in its cabinet, replacing the Terileptil leader and High Priest of Hecate. In the corridor section, new items from the 22nd season included the model of Cybercontrol from *Attack of the Cybermen* (1985), a Morlox head from *Timelash* (1985) and a tableau based on *Attack of the Cybermen* including a Cryon, a Cyberman and two partially Cyber-converted humans.

In the final display case before entering the TARDIS control room section, a *Caves of Androzani* display featured three items moved from the previous year's Blackpool exhibition – the Magma Creature, Sharaz Jek and the Queen Bat. Inside the TARDIS control room itself, a lone Silurian from *Warriors of the Deep* filled one case, while the Mandrel, SV7 and the Fendahleen had all been relocated from the other side of the control room to make up a new display.

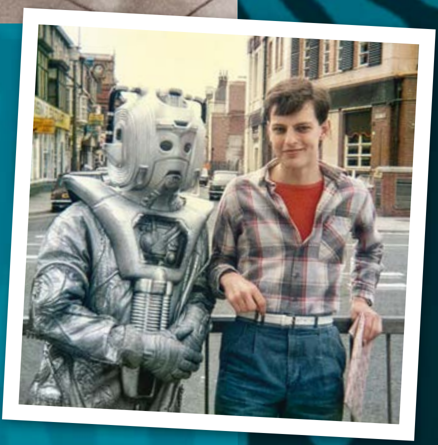
Their relocation was necessitated by the very bulky objects now filling the display area on the other side of the TARDIS console. The gold Dalek and K1 robot were joined by a Tractator from *Frontios* and a seated Varos guard inside the rather chunky electric buggy used in *Vengeance on Varos* (1985), while a second Varos guard stood nearby.

At Blackpool, the organisers had decided to position Bessie, the Doctor's car (most recently seen on screen in *The Five Doctors*), and a prop Dalek from *Revelation of the Daleks* (1985) – sections of which harked all the way back to *The Dalek Invasion of Earth* (1964) – on the pavement outside the police-box entrance kiosk, where passing visitors could pay to have their photos taken with them. Inclement weather and sly souvenir hunters caused the Dalek prop to rapidly deteriorate and in 1986 the BBC auctioned it off. After changing hands a few times and being sympathetically restored, it's now owned by the *Lord of the Rings* film director Peter Jackson.

Inside the Blackpool exhibition, many of the exhibits and displays from the previous year remained largely unchanged. The two Daleks still occupied the cabinet at the foot of the stairs, while the Terileptil, Gundan, Axon, Plasmaton and 'The Logar' still stood round the corner, as did the three Sea Devils and the Silurian from *Warriors of the Deep* and Mestor from *The Twin Dilemma*. The cabinet of props, masks and costumes was also mainly unchanged from the previous year. The only new displays in the corridor section constituted a tableau →

EXHIBITION MEMORIES

Left: Patrick Mulkern (left) and Richard Marson (right) wrestle with a Dalek at Blackpool in 1985.



Below: Patrick Mulkern poses with a Cyberman at Blackpool in 1985.

Photos © Richard Marson.

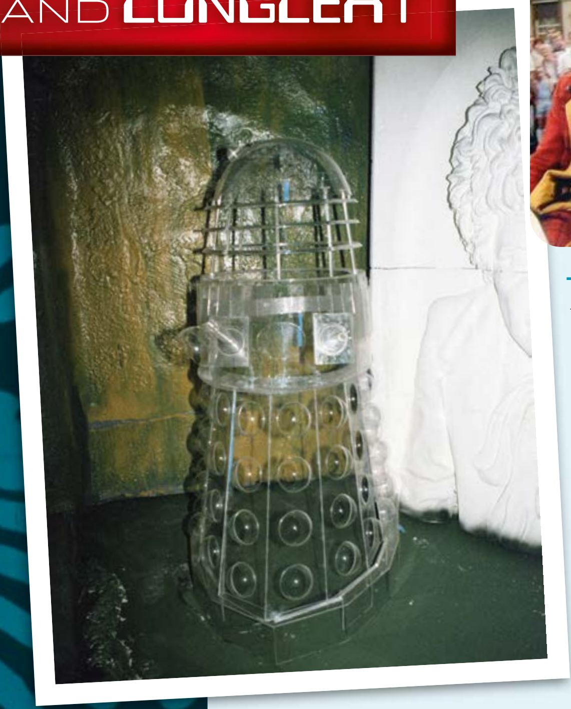
In Blackpool in 1985, Teesside fan Stephen Roddam was... well, converted. "We got chatting to the staff, and a pal and I got to be Cybermen for an hour," he says, beaming. "I stood at the bottom of the stairs as visitors entered the exhibition, then scared the life out of them. I kept still until they moved past, then followed them!"

Future TV director Richard Marson was a teenage member of the "fan glitterati" – as John Nathan-Turner sarcastically described them. "I'd been in the studio," he says, "to witness the last line of *Revelation of the Daleks* being recorded: 'I'll take you to... Blackpool!' And I have happy memories of two weekends in 1984 and 85, when we gathered to gossip, scheme and try not to get food poisoning in the dodgy B&Bs. How can I forget *Doctor Who* Appreciation Society co-ordinator David Saunders squealing on a ride at the Pleasure Beach? You couldn't call yourself a serious fan if you hadn't 'done' Blackpool." **BOB FISCHER**

Below left: The Malus from *The Awakening* (1982) at Longleat in 1984.

Below right: Mestor from *The Twin Dilemma* (1984) at Blackpool in 1985.

Photos © Derek Handley.



→ based on *The Two Doctors* (1985), featuring the Sontarans Stike and Varl alongside the Kartz-Reimer module and the small Malus model from *The Awakening*, which had been on display at Longleat the previous year. The final case prior to the TARDIS control room was now occupied by a guard from *Vengeance on Varos*.

Inside the TARDIS control room, both the *Frontios* and *Resurrection of the Daleks* displays lingered from the previous year. A new display based on *Attack of the Cybermen* shared the cabinet with the *Frontios* props and contained two Cryons, a Cyberman and a second Cyberman sporting the Cyber Controller's distinctive helmet.

A new display based on *Revelation of the Daleks* was next, featuring the 'glass' Dalek seen in this story alongside the Doctor's gravestone. Sandwiched between this and the *Resurrection* display was a collection of props and monsters similar to the previous year's offering. This time the display included a Dalek Trooper from *Resurrection of the Daleks*, a Marshman from *Full Circle*, the Cyberscope from *Earthshock*, a Vanir and the Garm (both from *Terminus*), a Mandrel from *Nightmare of Eden*, the exhibition's dummy K9 prop, a Zygon from *Terror of the Zygons*, a Sea Devil from *The Sea Devils* and Tegan's spacesuit from *Enlightenment*. The final display case before the shop kiosk was now home to the Pirate Captain from *The Pirate Planet*.

> As the doors closed on the Blackpool and Longleat *Doctor Who* exhibitions, the future of both was in doubt.

The Blackpool exhibition was visited by Colin Baker and his co-star Nicola Bryant, accompanied by producer John Nathan-Turner, on Friday 30 August. The purpose of the visit was to raise funds for the BBC's annual Children in Need appeal, with all the proceeds from ticket sales at the exhibition on that Friday and Saturday being donated to the charity. The trio signed autographs for many hours in the TARDIS control room section, while volunteers with collection buckets took donations from those attending. Footage from this event was screened on BBC1's *Children in Need* telethon that November, and a cheque for £1,000 was handed to presenter Terry Wogan by an impressive line-up of *Doctor Who* actors past and present.

However, as the doors closed on the Blackpool and Longleat *Doctor Who* exhibitions in October 1985, the future of both was in doubt. With *Doctor Who* not due to return to BBC1 until the autumn of 1986, there would be no new props and costumes to display the following year. There was no pressure regarding the Longleat House space, but BBC Enterprises had to decide whether or not to renew the lease on the basement of 111 Central Promenade in Blackpool. In early January 1986, they announced that the Blackpool *Doctor Who* Exhibition had permanently closed. Blackpool's unbroken 12-year run had come to an end.

A number of items that had appeared at Blackpool in 1985 were transferred to a new, touring *Doctor Who* Exhibition that went to America in the spring of 1986. These included a Tractator from *Frontios*, Mestor's head from *The Twin Dilemma*, a Silurian and Sea Devil from *Warriors of the Deep*, Stike the Sontaran from *The Two Doctors*, the Cyberman with the Cyber Leader head plus the Cryon head from *Attack of the Cybermen*, the small Malus model from *The Awakening*, a Robot head from *The Robots of Death*, a Mutt head from *The Mutants*, a Marshman mask from *Full Circle*, a Kraal head from *The Android Invasion*, Sutekh's head from *Pyramids of Mars* and a High Priest of Hecate head from *K9 and Company*. Other items from Blackpool – such as the 'Dalek Brain', designed by Tony Oxley and first seen at the BBC Special Effects Exhibition at the Science Museum in 1972 – were transferred to the Longleat exhibition.

But when the *Doctor Who* Exhibition at Longleat House in Wiltshire reopened its doors over the Easter Bank Holiday in 1986, it would no longer be symbiotically linked to its larger brother on Blackpool's Golden Mile. A major chapter in the history of *Doctor Who* exhibitions had come to an end. **DWM**

Above left: The transparent Dalek shell and memorial stone for the Doctor from *Revelation of the Daleks* (1985) at Blackpool in 1985. Photo © Derek Handley.

Above centre and right: Colin Baker and Nicola Bryant (in costume as the Doctor and Peri) arrive at the Blackpool exhibition on 30 August 1985 to help raise funds for Children in Need; Colin signs autographs for fans.

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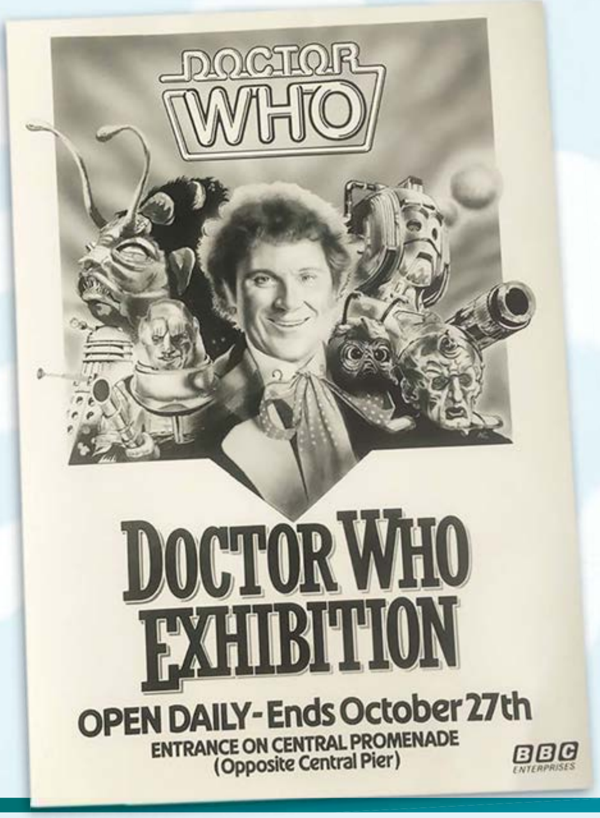
Below: *Doctor Who* stars, past and present, join astronomer Patrick Moore to give host Terry Wogan a cheque for Children in Need during the telethon broadcast live on BBC1 on 22 November 1985.



Right: A flyer for the 1985 Blackpool exhibition.

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Revealing the secrets of the Doctor's adventures – scene by scene.

The Web of Fear

This 1968 story transformed the familar surroundings of the London Underground into a deadly trap for the Second Doctor. **ALAN BARNES** takes a branch line to terror…

The gruff Professor Travers (Jack Watling) is much aged when we meet him again in *The Web of Fear* – "over 40 years" having passed since the events of *The Abominable Snowmen* (1967), 12 episodes earlier. After the Monk (Peter Butterworth) in three episodes of *The Daleks' Master Plan* (1965-66), Travers was only the second named character to make a return appearance, becoming the Doctor's first semi-regular Earthbound associate in the process. A remarkable distinction, but Travers' significance tends to be eclipsed by the arrival of the Doctor's *second* semi-regular Earthbound associate – in an episode that's sadly still absent from the BBC archive.

Adapting *The Web of Fear* for Target Books, Terrance Dicks dramatised the first meeting between the Doctor and then-Colonel Lethbridge-Stewart: "Although neither of them realised it, this was in its way as historic an encounter as that between Stanley and Doctor Livingstone…" This was a clear 'retcon', of course – because at the time, the Colonel surely

Above: Jack Watling as Professor Travers in *The Web of Fear* (1968).

Above right inset: Jamie (Frazer Hines), Victoria (Deborah Watling) and Travers in *The Abominable Snowmen* (1967).

The Colonel ends his first scene by casting a withering glance in the direction of an irksome politician.

seemed no more significant a character than unctuous TV journalist Harold Chorley, and no more likely to reappear. Indeed, one can easily imagine Chorley becoming a recurring pest – reporting on the loss of the Mars Probe in *The Ambassadors of Death* (1970), the opening of the Devil's Hump in *The Dæmons* (1971) or the global peace conference in *Day of the Daleks* (1972).

But fortune favoured the Colonel instead, following his promotion to Brigadier in *The Invasion* (1968). There can be no doubt that the essence of the character we'd come to love is present in Mervyn Haisman and Henry Lincoln's draft scripts: he ends his first scene by casting a withering glance in the direction of an irksome politician, for example (**01m 45s** into Episode 3). But he wasn't quite fully formed. In those drafts, the Colonel was simply 'Lethbridge' – the 'Stewart' was visibly inserted into the camera scripts at the last minute, hovering above the lines of the text.

Director Douglas Camfield – a man once forced by injury to withdraw his application to join the SAS – had leaped on the character. "I did a bit of thinking," he said, in an interview quoted in issue 93 of **Doctor Who Magazine**. "Could we make him more interesting, younger and more dashing? Someone like 'Mad Mitch' of the Argylls, who was making headlines out in Aden. Perhaps he could be one of those Anglicised Scottish aristocrats found in the Highland regiments?" And so the Colonel donned a cap with a tartan strip, very like the one worn by Lieutenant-Colonel Colin Campbell Mitchell (1925-96), CO of the 1st Battalion of the Argyll and Sutherland Highlanders, whose strong-arm tactics in reoccupying parts of the city of Aden had made him a controversial (but popular) figure in the summer of 1967.

Camfield's input was enthusiastically endorsed by newly arrived story editor Derrick Sherwin – who also found much to build on in *The Web of Fear*. Early in Episode 2, in a scene that was such a late addition to the script that the pages were handwritten without camera directions, Anne Travers asks the Doctor's ward, Victoria, to confirm when she first met the Professor: "In 1935? In Tibet?" If the Tibet expedition was "over 40 years ago", *The Web of Fear* can't take place earlier than 1975. The Sherwin-authored semi-sequel *The Invasion* (1968) will be said, explicitly, to take place "four years" after *The Web of Fear*... meaning that the many subsequent stories featuring the Lethbridge-Stewart-led UNIT can't occur earlier than 1979.

Sherwin's intention seems to have been for all these stories to be set on a 'near future' Earth. Later, under another production team, *Mawdryn Undead* (1983) apparently 'retconned' the UNIT stories, suggesting they occurred around the time of their original transmission – which could place *The Web of Fear* as early as 1964 (ie, four years before 1968). Certainly, the illuminated map in the ops room shows the London Underground system as it was prior to 1 December 1968 – the day Aldersgate was renamed Barbican, and the new Victoria Line began running as far as Warren Street (the next station along from Goodge Street on the Northern).

So maybe the Professor was wrong, and he first met the Doctor and friends *30* years ago, or so?

1964, 1968 or 1975, whatever your preference – and it's so muddled and muddied, it can only be a matter of personal preference – there can be no question about one thing: that *The Web of Fear* was *Doctor Who*'s future.

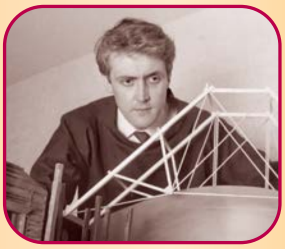
Top left: Colonel Lethbridge-Stewart (Nicholas Courtney) encounters the Doctor (Patrick Troughton) for the first time in Episode 3.

Above left inset from top: Reporter Harold Chorley (Jon Rollason); the Colonel takes charge; director Douglas Camfield.

Essential INFO

▶▶ The Doctor first ran into the robot Yeti, ferocious pawns of a cosmic Intelligence, in the Himalayan-set *The Abominable Snowmen* (1967). Confident that the Doctor's latest enemies would be a hit with younger viewers, producer-in-waiting Peter Bryant commissioned a sequel from writers Mervyn Haisman and Henry Lincoln on Wednesday 27 September 1967, three days before the first episode of *The Abominable Snowmen* aired. Former Yeti-hunter Professor Travers also returned in the sequel, once again played by seasoned film actor Jack Watling – father to Deborah, who played the Doctor's orphaned charge Victoria.

▶▶ The biggest challenge facing first-time *Doctor Who* designer David Myerscough-Jones was recreating the tunnels and platforms of the London Underground network within the confines of the BBC's Lime Grove Studios. Returning to the series after a lengthy gap following *The Daleks' Master Plan* (1965-66), director Douglas Camfield hoped to pre-film a few selected sequences on London Transport premises – at Aldwych station for the TARDIS landing and the travellers' immediate explorations, then at the gated entrance to Covent Garden.



▶▶ But when London Transport's terms and conditions proved impractical, the TARDIS arrival scenes were reworked for Ealing Film Studios – which also hosted various tunnel scenes and the Doctor's Yeti encounter at Charing Cross for Episode 1, plus the attack on Captain Knight's party and the Monument scenes for Episode 2, over three days in December. The private museum scenes were also pre-filmed, on Wednesday 3 January 1968.

▶▶ Six successive weeks of episode-per-week studio recordings began on Saturday 13 January. Owed a week's holiday, leading man Patrick Troughton was written out of Episode 2. The third episode introduced the character of Colonel Lethbridge-Stewart – a part that was originally given to 55-year-old Scots-born actor David Langton, formerly a major in the Northumberland Hussars. When Langton dropped out to take another job, Camfield promoted 38-year-old Nicholas Courtney, who'd been Bret Vyon in the first four episodes of *The Daleks' Master Plan*, from the role of Captain Knight... and drafted in Ralph Watson as Courtney's replacement.

Above from top: Writers Mervyn Haisman and Henry Lincoln; designer David Myerscough-Jones.

Episode 1

FIRST BROADCAST: 3 February 1968

The TARDIS is in flight, with the doors open! The Doctor, Jamie and Victoria struggle to avoid being sucked out into the Vortex...

00m 28s We're following from the end of the final episode of *The Enemy of the World* (1967-68) – after the Doctor's identical double, Salamander (Patrick Troughton), dematerialised the ship but was dragged out through the doors he'd failed to close. A few unseen moments have passed by in between: when we saw them last, the Doctor (also Patrick Troughton) and Victoria (Deborah Watling) were sliding past the TARDIS console, not clinging to its base, and Jamie (Frazer Hines) was hanging onto the overturned pedestal of the armillary sphere, not holding onto wall roundels.

Jamie succeeds in closing the TARDIS doors... and a length of what looks suspiciously like power cable gets sandwiched underneath them as they shut.

The Doctor tells Victoria how Salamander was sucked out of the TARDIS – which seems unnecessary, since she watched it happen. In fact, the rest of his scripted sentence was omitted on recording: the villain had been sucked out "by the air pressure caused by the speed velocity", apparently.

At the moment, Salamander is "floating around in time and space" – a line that would seem to leave the way clear for the Doctor's evil double to return at some point.

02m 17s A Yeti stands in a private museum... and for the third successive episode, we hear the ominous overtones of the third movement of Béla Bartók's 1936 composition *Musik für Saiteninstrumente, Schlagzeug und Celesta* ('Music for Strings, Percussion and Celesta' – the latter being a bell piano that gives a glockenspiel-like sound). The production team were doubtless unaware of the fact that Bartók's weird *Musik* had already been used to terrify television viewers, albeit only in the Los Angeles area – since horror-movie hostess Vampira had made her gliding entrance to the sinister strains of the same *Adagio* in episodes of *The Vampira Show* (1954-55). As before, we hear the Berlin Symphony Orchestra conducted by Ferenc Fricsay, taken from a 1959 Deutsche Grammophon LP.

Old Professor Travers (Jack Watling) pleads with museum owner Julius Silverstein (Frederick Schrecker) to return the Yeti robot that's lain dormant in Silverstein's collection for 30 years. The circumstances by which Silverstein acquired the Yeti – a memento of the Tibet expedition documented in *The Abominable Snowmen* – are described in Terrance Dicks' Target Books novelisation (published in 1974). With his associate Mackay having been killed in Tibet, Travers took the Yeti back to England to prove his story about meeting robot Yeti and their controlling alien Intelligence. Unable to reactivate the Yeti's silver control sphere, everyone assumed Travers was attempting an "elaborate fraud" – but with his story having caused "a considerable stir" nonetheless, eccentric collector Emil Julius (his name changed from the TV original) offered "a handsome sum" for the Yeti. Discredited and broke, Travers accepted the offer, but kept the sphere: "Determined to justify himself to the world, he had begun to examine the sphere with the aim of discovering its secrets. With incredible determination he had embarked upon the study of the still-new science of electronics." Hence Travers' unlikely transformation from anthropologist to tech-head.

Silverstein scoffs when Travers tells him that he's successfully reactivated the Yeti's control sphere.

04m 30s Silverstein scoffs when Travers tells him that he's successfully reactivated the Yeti's control sphere, but now it's disappeared: "You try to scare me, take your Yeti back. Why? Money! You want to rob me." Silverstein's name and accent suggest a crude stereotype. In fact, Austrian-born actor Frederick Schrecker (1892-1976), a graduate of the Viennese Academy of Dramatic Art, had fled to London at the time of the Nazi occupation, co-founding a Paddington-based cabaret of émigrés and exiles, and had worked for the BBC during the war. Like Travers, he too had been involved in a story of alien activity on a snowy mountainside – playing Dr Spielmann in the ATV sci-fi serial *The Trollenberg Terror* (1956-57).

06m 39s After Travers' daughter Anne (Tina Packer) escorts the Professor away, the sphere smashes through a window, returning the Yeti to life. This 'Mark Two' Yeti is even more ferocious, with glowing eyes; has the Intelligence uploaded an upgrade via the sphere?

In their draft scripts, writers Mervyn Haisman and Henry Lincoln set this sequence inside the real-life Natural History Museum in South Kensington. Originally, Silverstein didn't feature; instead, an unlucky commissionaire named Arnold found himself looking up in horror at the reactivated Yeti. Stage directions emphasised how Arnold was never seen clearly: off-camera when he told Travers "Locking-up time, sir" and "in shadow" when Travers nodded in acknowledgment. In this version, the sphere didn't smash a window: instead, it simply rolled across the floor towards the Yeti, whose chest flap slowly opened. Then: "The camera traverses and we can see Arnold's torch light approaching as he goes on his rounds... He whistles almost soundlessly between his teeth. His torch lights up the motionless form of the Yeti as he passes it. CU [close-up] Yeti's head. Suddenly it turns, following Arnold's direction. CU rear view of Arnold. He stops. Puzzled, he turns round. In horror, his eyes look upwards." Arnold was never seen clearly because he'd later appear in the guise of Staff Sergeant Arnold – the

Top: Museum owner Julius Silverstein (Frederick Schrecker).

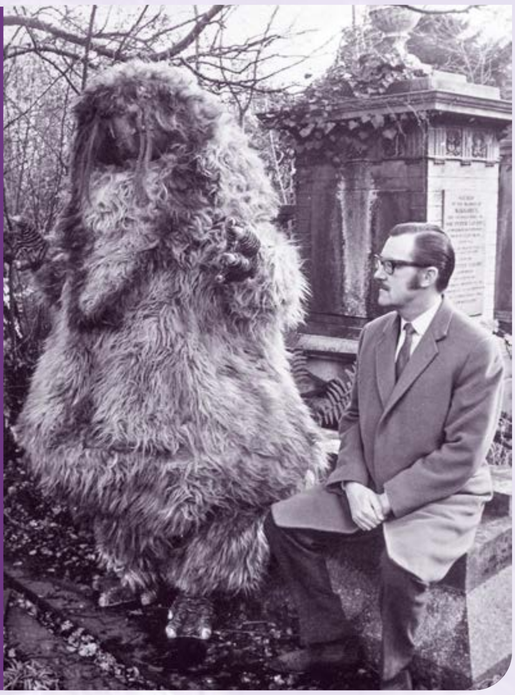
Left: A 'Mark Two' Yeti comes to life.

GENTLEMEN OF THE PRESS

Harold Chorley was originally conceived as a Member of Parliament, escorted into the Goodge Street HQ in Episode 3. In the camera scripts prepared by story editor Derrick Sherwin and director Douglas Camfield, the character was reimagined as an oleaginous, bespectacled, nattily dressed TV reporter stranded at the scene of the Yeti incursion.

At the time, a famously bespectacled, nattily dressed TV journalist had recently been filmed in an encounter with one of *Doctor Who*'s Yeti (in Highgate Cemetery, of all places): BBC2 interviewer Alan Whicker, for an edition of *Whicker's World* called *A Handful of Horrors*. (Subtitle: *I don't like my monsters to have Oedipus complexes*.) Whicker interviewed Dalek creator Terry Nation (among others) for the programme, eventually broadcast on Saturday 27 January 1968 at 8.40pm – a few hours after the final episode of *The Enemy of the World* was shown.

There's evidence that a publicity still showing Whicker with the *Abominable Snowmen* Yeti was originally dated 10 November 1967 – meaning that the sequence was filmed a few weeks before Sherwin prepared the final camera scripts. One presumes Whicker would have had some contact with the *Doctor Who* production office around the time… which raises the possibility that the re-presentation of Chorley, like the surname of dead CO Colonel Pemberton, might have been an office in-joke.



Left: Chorley interviews Captain Knight (Ralph Watson).

Right: TV journalist Alan Whicker meets a Yeti in Highgate Cemetery during a 1968 edition of *Whicker's World*.

first person to encounter the reactivated Yeti having become the main agent of the alien Great Intelligence and infiltrated the military.

The 'commissionaire Arnold' idea was later thrown out, seemingly by story editor Derrick Sherwin in cahoots with director Douglas Camfield. Whereupon the Silverstein character appeared in a scene intended to be pre-filmed inside the actual Natural History Museum on Thursday 21 December 1967, after the museum had closed for Christmas. For unknown reasons, the planned shoot (also meant to feature a different commissionaire, played by Desmond Cullum-Jones) was abandoned, and the scene was reworked for Silverstein's private collection. Why? In the original draft, Anne described how, as far as the museum was concerned, the Yeti was "just a model" – and one wonders if the real-life museum trustees might have balked at the suggestion that an institution of its global reputation would ever have housed a mere model of a cryptozoological unknown.

Presumably, Silverstein was later found horribly killed, with his prize Yeti gone, around the time his arch-rival and his daughter made a late-night call to his private residence. Which surely would have made Travers the prime suspect for Silverstein's murder – as Terrance Dicks realised: "Because of their past association, Professor Travers came briefly under suspicion but the alibi provided by his daughter, plus Travers's horrified insistence that the Yeti must be found, convinced the Police of his innocence." (Lucky, that!)

08m 43s Cobwebs accumulate around the TARDIS as it hangs in space – causing the Doctor to conclude that "something or someone is holding us here". In the first known draft, Jamie asked: "Och what makes you think that? Could we not have run into something? Could it no' be an accident?" The Doctor hoped otherwise: "Let's just say that I'd prefer to think that this was planned." Victoria realised why: "You mean… if this is just an accident, we could be here forever?" Stage directions indicated: "Her voice trails away as the awful truth strikes home."

Most of the music heard throughout *The Web of Fear* came from albums of stock music. Heard here, and in every other episode: an extract from *Andromede*, by the French composer François Bayle, taken from the De Wolfe library LP *Lunar Probe* (1967).

An army HQ has been established beneath Goodge Street underground station.

09m 12s Captain Knight (Ralph Watson) describes his recently deceased commanding officer to London Television journalist Harold Chorley (Jon Rollason) – the unlucky "Colonel Pemberton" having been named after Victor Pemberton, whose short stint as assistant story editor on *Doctor Who* had ended not long before. Douglas Camfield often reused actors he'd encountered on past productions: Jon Rollason, for example, had previously played a policeman in two Camfield-directed episodes of the Midlands-set comedy-drama *Swizzlewick* (1964).

Chorley has less joy when he attempts to interview the grumpy Travers, come to assist Anne… in the concluding part of the same scene, one that was new to the camera script. In the draft version, Travers featured on film only in Episode 1, and Chorley, originally conceived as a Member of Parliament, didn't arrive before Episode 3: see *Gentleman of the Press*, above.

Meanwhile, the Doctor explains how the device he cobbled together to escape the web has moved the TARDIS "perhaps half a mile from where we were expected to land". In Episode 6, we'll find out he was almost exactly right…

The scanner shows a curved, tiled ceiling swathed in shadows. In the draft, Jamie suggested it might be a tomb, causing Victoria to shudder. "No, no, I'm sure it's not," said the Doctor, casting a quick look at his Scots friend.

13m 04s The trio exit the TARDIS to the tense strains of *Space-Time Music Pt 2* by the prolific Wilfred Josephs – *Pt 1* having been heard in the third episode of *The Tomb of the Cybermen* (1967). →

Left: The Doctor and his friends try to work out where the TARDIS has landed.

→ Soon, Victoria points out a sign reading 'COVENT GARDEN'. They're on the platform of an underground station, says the Doctor: "A little after your time, I think, Victoria." He's correct – although the original London underground railway linking Paddington to Farringdon first began running in 1863, three years before Victoria met the Doctor, Covent Garden station itself wasn't opened until 1907.

14m 34s Exhausted from climbing the stairs – 193 of them, in reality – the Doctor and his friends emerge into the station's booking hall. A plan to film this scene in situ on the morning of Sunday 17 December 1967 had to be abandoned (see *Essential Info*) – but unaltered stage directions still described how: "Beyond the grille we glimpse Long Acre." Despite the daylight, the exit is barred – a fact the Doctor was able to account for in the first known draft: "Probably a Sunday – some stations close."

'LONDONERS FLEE! MENACE SPREADS' proclaims a hoarding beside a newspaper seller's cobweb-covered corpse... and so the trio return to the platform, intending to walk through to the next station. Of course, if the Doctor had a device to open the grille, they wouldn't need to... so perhaps that's why he's suddenly acquired a sonic screwdriver, perfect for such an eventuality, in the very next story – *Fury from the Deep* (1968).

15m 42s The Doctor uses a meter to check there's no charge running through the rails – seemingly the same one he used on the main doors to *The Tomb of the Cybermen* – then tells Jamie he might have been fried, electrified or "graunched" (apparently). According to Frazer Hines in the 2021 DVD/Blu-ray commentary, the latter was a slang term inserted by Patrick Troughton. Its exact meaning is unclear.

The travellers duck into an embrasure as three soldiers approach, unspooling a power cable. The Doctor goes to see where the cable leads to...

18m 13s Craftsman Weams (Stephen Whittaker) pauses, telling Corporal Blake (Richardson Morgan) he heard something. Camfield recruited both Whittaker and Morgan after directing them in episodes of the twice-weekly police serial *Z Cars*. The former had played Stan Finch in the two-parter *Finch and Sons* (1967), the latter had been an ambulance man in the same serial, plus an episode of *The Placer* (also 1967).

They're accompanied by Staff Sergeant Arnold (Jack Woolgar) – whose face may have been oddly familiar to *Doctor Who*'s juvenile audience. The previous summer, Woolgar had played the distinctly Doctor-like 'Professor' in the now-mostly-lost ABC-TV adaptation of CS Lewis' *The Lion, the Witch & the Wardrobe* (1967). Earlier still, he'd guested in *Fat Annie* (1966), an episode of the ABC medical soap *Emergency-Ward 10* written by Derrick Sherwin.

19m 33s Meanwhile, the Doctor's followed the other end of the cable to a pile of explosives, heaped on a platform at Charing Cross. It's the northbound Northern Line platform, we presume, because the Doctor must have changed lines at Leicester Square on the way from Covent Garden, on the Piccadilly (passing through Strand en route). It's unclear exactly where the Doctor's party ran into the soldiers (note the quick fade between scenes at **16m 13s**) – but if they *hadn't* changed course, their route would have taken them straight to Piccadilly Circus: straight into the metaphorical lion's mouth, as we'll find out in Episode 6...

Right: Staff Sergeant Arnold (Jack Woolgar) on patrol in the London Underground.

21m 17s Arriving at the entrance to HQ – presumably having passed through Tottenham Court Road en route – Arnold dragoons a soldier (Bernard G High) to help Weams with the cable while Blake watches over Jamie and Victoria. Like Richardson Morgan and Stephen Whittaker, Bernard G High had also appeared in *Z Cars*: *Finch and Sons*. Following his single line here, and his salute in the next scene, he wouldn't reappear in *Doctor Who* until the second episode of the likewise Camfield-directed *Terror of the Zygons* (1975) – playing the un-named Corporal gassed unconscious beside the Brigadier in the Fox Inn. Playing the same character, perhaps – if we presume this enterprising squaddie somehow contrived to escape the web and was rewarded with promotion, plus recruitment into the United Nations Intelligence Taskforce...?

A mysterious clattering can be heard in the split-second before the patronising Knight asks Anne, "What's a girl like you doing in a job like this?" (A crew member dropping a pencil on the Lime Grove floor, perhaps?)

23m 19s While Arnold tries to verify that Jamie and Victoria were alone in the tunnels, the Doctor has been watching from hiding as two Yeti use guns to spray the explosives with web... exiting the platform to the sound of *Palpitations* by John Scott, previously heard in the first episode of *The Tomb of the Cybermen*.

Cleared by Knight, Weams detonates the explosives at Charing Cross... while the Doctor is right beside them!

DEEPER UNDERGROUND

Goodge Street HQ had been "a transit camp in the Second World War", Arnold tells Jamie and Victoria in Episode 1. One of the eight deep-level air-raid shelters originally built to shelter the population from the Blitz is indeed situated deep beneath Goodge Street station. (Another, at Camden Town, would later double up as the tunnels of Megropolis One in location filming for the 1977 story *The Sun Makers*.) From 1943, the Goodge Street shelter was used by the US Army Signal Corps, then as a hostel for troops (hence 'transit camp') until it was damaged by fire in 1956. It remains in use as a storage facility named the Eisenhower Centre... with a ground-level entrance on Chenies Street, just as Arnold tells Chorley in Episode 3.

Far left: Jamie and Victoria are questioned by Arnold.

Left: Leela (Louise Jameson), Cordo (Roy Macready) and the Doctor (Tom Baker) in the tunnels of Megropolis One in *The Sun Makers* (1977).

Episode 2

FIRST BROADCAST: 10 February 1968

01m 02s Jamie and Victoria told Arnold, too late, that the Doctor was with them. Significantly, though, we never saw Arnold's reaction; equally significantly, he now volunteers to go in search of the Doctor...

In the earliest draft, Knight wondered if all three were members of some larger protest group, but Anne thought it unlikely: "...how did they get across the surface?"

The blast recorder has failed to register an explosion, leading Knight to suspect Jamie and Victoria of being party to sabotage. The end of this scene was dropped prior to recording. "Surely not..." said Anne, looking dubious. "Well, what else could they want down here?" countered Knight. "Publicity? Thrills? I think it's time I had a chat with these two. You come too, Anne... Better rope in Chorley as well. Time he was some use..." Which explains why the civilian Chorley will be present at Jamie and Victoria's subsequent interrogation.

06m 29s Having heard Jamie and Victoria describe how the Yeti are robots controlled by spheres in their chests (in oddly undramatised dialogue), Anne brings Travers to the common room... where the Professor eventually identifies Jamie and Victoria as his former acquaintances, unchanged from when he first met them in Tibet, more than 40 years before. "The time machine. It was all true then?" he asks Jamie and Victoria.

In fact, the Professor never learned that the Doctor and friends were time travellers at any point during the course of *The Abominable Snowmen*; on the face of it, he still thought the Doctor was an unscrupulous newspaperman come to steal a march on the Yeti! But Victoria described the Doctor's time machine to Thonmi (David Spenser) in Episode 4, so the young monk might have told Travers about it later... presuming the Doctor and friends didn't reveal all to the Professor themselves, perhaps when he led them back up the mountainside at the end of Episode 6. (Later, Travers tells Anne that the Doctor and Jamie are all that Victoria's got in the world – something else he can only have learned in an off-screen moment in Tibet.)

08m 06s Returning with news that the tunnel at Charing Cross is intact, despite the detonator on the platform having been triggered, Arnold tells Jamie he doesn't think the Yeti got the Doctor – leading the boy to ask, not unreasonably: "What makes you so sure?" Stage directions required Arnold's none-too-convincing answer – "I dunno. Just a hunch" – to be delivered after a "slight pause" – a pause that would seem to have been meant as a major clue regarding the identity of the spy in the Goodge Street fortress...

Next, Jamie admits he might know where the Doctor is, so Arnold asks him to lead him there; another clue! In his Target novelisation, Terrance Dicks points out why 18th-century Culloden refugee Jamie might not trust the Sergeant: "Although their coats were khaki rather than red, Jamie found it hard to forget that English soldiers were his traditional enemies..."

11m 43s Returning from a mission to Holborn to fetch ammunition, a party commanded by Knight runs into two Yeti. Two privates succumb to the creatures in an Ealing-shot film sequence – including O'Brien (Joseph O'Connell), who gets cobweb from a Yeti gun sprayed into his face. On screen, the gun 'fires' side-on... but Douglas Camfield's film editing script indicates an alternative shot lost to the cutting-room floor: "YETI B discharges cobweb gun at cam. (sheet of glass in front). Sh. [shot] obscured by foam." It seems like Camfield meant to effectively 'kill' the watching viewer, by spraying the inside of their TV screen with Yeti web.

Joseph O'Connell had previously played a policeman in a Camfield-directed *Z Cars*: *The Great Fur Robbery* (1967).

15m 56s Back in the ops room, Blake tells Weams that he suspects a foreign power to be responsible for the web: "Bacteriological warfare, that's what that stuff is in the tunnels." Most of the rest of this scene, up until Weams saw the fungus moving on the indicator board, didn't feature in the final script... suggestive of more Sherwin-authored padding.

"Stone me!" says Weams, seemingly channelling noted East Cheam resident Anthony Aloysius St John Hancock. Next, Blake describes how their "crowd" includes "civvies, REs, REME" – ie, civilians, Royal Engineers and Royal Electrical and Mechanical Engineers. "A right old Fred Karno's Army, innit?" he adds – alluding to the music-hall impresario Karno, a popular purveyor of slapstick comedy whose name was given to Kitchener's World War I volunteers. Hence the marching →

> **"Bacteriological warfare, that's what that stuff is in the tunnels."**
>
> CORPORAL BLAKE

Left: A party led by Captain Knight is captured by the Yeti.

→ tune: “We are Fred Karno’s Army / The ragtime infantry / We cannot fight, we cannot shoot / What bleeding use are we?”

“It’s that fungus stuff, it’s moving again,” says Weams, pointing to the indicator board. The draft script incorporated a platform sequence here, set at Euston Square: “A solid wall of cobwebs spreads across the platform. A Yeti comes into shot (from the cobwebs) it carries a small glass pyramid and moves across the platform and out of view. Slowly the wall of cobwebs follow it and obliterate the screen.” A few scenes back (at **14m 59s**), the Yeti holding Jamie, Arnold and the remainder of Knight’s party were suddenly, inexplicably recalled. Was this what they were recalled to do – ie, guide the web along the Circle Line?

Next: Knight’s party runs into lost Holborn ammo truck driver Evans (Derek Pollitt) – who makes his entrance singing the traditional Welsh language tune *Sosban Fach* (Little Saucepan): “Sosban fach yn berwi ar y tân…” – “A little saucepan is boiling on the fire…”

CANNON STREET

21m 29s Evans saw a Yeti carrying a pyramid at King’s Cross – and Jamie wants to smash it, thinking that will destroy the Intelligence (as it did in Tibet). So: with Knight’s party having headed back to Goodge Street, Jamie and Evans arrive at Cannon Street, travelling anti-clockwise on the Circle Line towards Monument. “We’ve gone miles out of our way,” complains Jamie – so how did they end up here? Presuming they left Knight’s group somewhere in the vicinity of Tottenham Court Road, they must have gone south along the Northern Line to Charing Cross (via Leicester Square and the now-defunct Strand) then along the Circle (via Temple, Blackfriars and Mansion House). The more direct route would have been to head eastbound on the Central to meet the Yeti with the pyramid at Liverpool Street – but since Liverpool Street has already fallen to the fungus, probably it’s just as well they went the way they did.

22m 34s Victoria slipped out to find her friends when she heard Anne suggest that the Doctor controls the Yeti… but a booted foot in army gaiters steps back into the shadows as she approaches. Next episode, we’ll discover that this foot belongs to a certain Colonel Lethbridge-Stewart.

Right: Victoria moves nervously through the tunnels.

Far right: Maurice Brooks stood in for Nicholas Courtney when Colonel Lethbridge-Stewart made his first appearance in Episode 2.

To avoid hiring actor Nicholas Courtney for such a fleeting appearance, walk-on Maurice Brookes – previously seen manning Knight’s barricade – stood in… making him the first person to play Lethbridge-Stewart, technically speaking.

Right: The fungus continues its inexorable advance.

The fungus is proceeding along the Circle Line in both directions. At Monument, Jamie and Evans find themselves trapped…

Episode 3

FIRST BROADCAST: 17 February 1968

A Yeti emerges from the web, bearing a pyramid. Evans shoots the pyramid, but the fungus rolls on regardless.

00m 48s “It doesn’t work!” howls Jamie – and well might he complain, since smashing a pyramid in a secret room in the inner sanctum of Det-Sen monastery was enough to destroy the Intelligence in *The Abominable Snowmen*. In that instance, the pyramid in the monastery was a conduit to the greater mass of the Intelligence spilling, like the fungus, out of a cave on the mountain beyond. We’re never told how this pyramid is different – but it’s not unreasonable to presume that the Intelligence was Great enough to recognise a fatal weakness and fix it. (In the Target telling, Terrance Dicks explains: “Jamie suddenly realised that the pyramid they’d destroyed must have contained only a fraction of the Intelligence’s power, just enough to control that one Yeti.”)

Jamie and Evans escape through an archway before the Yeti reactivates. In the draft, Evans pointed out a sign over the archway reading ‘STAIRCASE TO BANK STATION’: “We’ve got a chance, boyo!” They hurried on… but the Yeti moved as if to follow them. Plainly, Haisman and Lincoln set this scene at Monument for this specific reason – because Bank and Monument are the only two Tube stations linked by an escalator (opened on 18 September 1933). In their draft, the writers set out a subsequent film sequence to be shot in situ, with the camera at the head of the Monument escalator: “Jamie and Evans come into shot and run towards the escalator. Jamie pauses and looks back. CU Yeti following them. Track with Yeti to head of stationary escalator. Jamie and Evans are now half way down. Yeti starts to follow them…”

A booted foot in army gaiters steps back into the shadows as Victoria approaches.

01m 45s Victoria discovers the Doctor in the grip of an unknown Colonel (Nicholas Courtney) – named Lethbridge-Stewart, it later transpires. But how did the Doctor get here? Terrance Dicks explains how, after the charges were set off at Charing Cross: “He could dimly remember picking himself up and running frantically into the tunnels, presumably in a mild state of shell-shock.” By the time the shock wore off: “the Doctor realised he had no idea how long he’d been running or in what direction. He might even have passed through other stations in his headlong flight.” Whereupon he found himself caught in the light of the Colonel’s torch, and ordered to raise his hands…

But where did this epochal encounter occur? Right now they’d appear to be somewhere on the Northern Line, between Leicester Square and Charing Cross – because, heading south from Goodge Street, Victoria must have already passed through Tottenham Court Road before Knight’s party, on their way back to HQ. Later, in Travers’ lab, the Doctor will describe how he “wandered around a bit, got lost and saw the fungus” – but in that case, he must have ventured eastbound on the Circle Line from Charing Cross, towards Westminster, before the fungus in the southern section began to move. He must, therefore, have run into the Colonel later – after returning to Charing Cross, perhaps? The Colonel seems to have started out in Holborn, just two stops from Goodge Street; on the face of it, it’s hard to explain why he’s been in the tunnels so long. But perhaps he, too, was shell-shocked by his encounter with the Yeti?

Since last we saw him, the scratch on the Doctor's face has healed...

In the draft, the sight of Victoria caused the Colonel to exclaim, "Good Heavens! It's a girl!" He then called for Chorley to come out... but not journalist Chorley, rather the "badly frightened" Rt Hon Harold Chorley MP, clutching a document case. "Another one!" he said. "You'll have to speak to Captain Knight about this Lethbridge... Security needs tightening up. Too many interfering people wandering about down here." Yes, concurred the Colonel – "with a meaning look at Chorley".

04m 01s In the common room at Goodge Street, the Colonel gives his credentials to Knight – explaining MP Chorley's presence in the draft: "Cabinet wanted a first hand report on the situation... been detailed to accompany him." News that the spread of the fungus had cut Goodge Street off from the outside world made MP Chorley incandescent – "But this is impossible! I'm due to report to the Cabinet this evening" – and he strode out. "Sorry to inflict him on you," the Colonel told Knight.

07m 13s Passing through St Paul's, Evans asks Jamie for "sixpence" to buy a bar of chocolate from a vending machine – but the so-called 'tanner' went out with decimalisation on 15 February 1971, making *The Web of Fear* yet harder to date: see page 56. True, it might be an old machine. True, the sixpence was still legal tender (worth 2½ new pence) until 30 June 1980. True, it might just be a slip of Evans' tongue. But whatever the case, it doesn't matter – because the mechanism releases a bar when Evans tries it, regardless. (There's lovely.)

Alas, off-screen 'telesnaps' fail to show which particular chocolate bar Evans acquired. Chances are it was unbranded, like the on-set machine itself. (Both Cadbury's and Nestlé machines used to be common on the Tube.)

10m 28s Off-screen telesnaps also fail to show whether or not the Colonel's state-of-play slideshow began, as directed, with an image of the Natural History Museum "veiled by a thin mist". Certainly, the Colonel describes how the area of the mist quickly expanded "to include South Ken [Kensington] tube station" – suggesting that, by pure coincidence, Silverstein's private gallery must have been situated in the same area as the Cromwell Road museum.

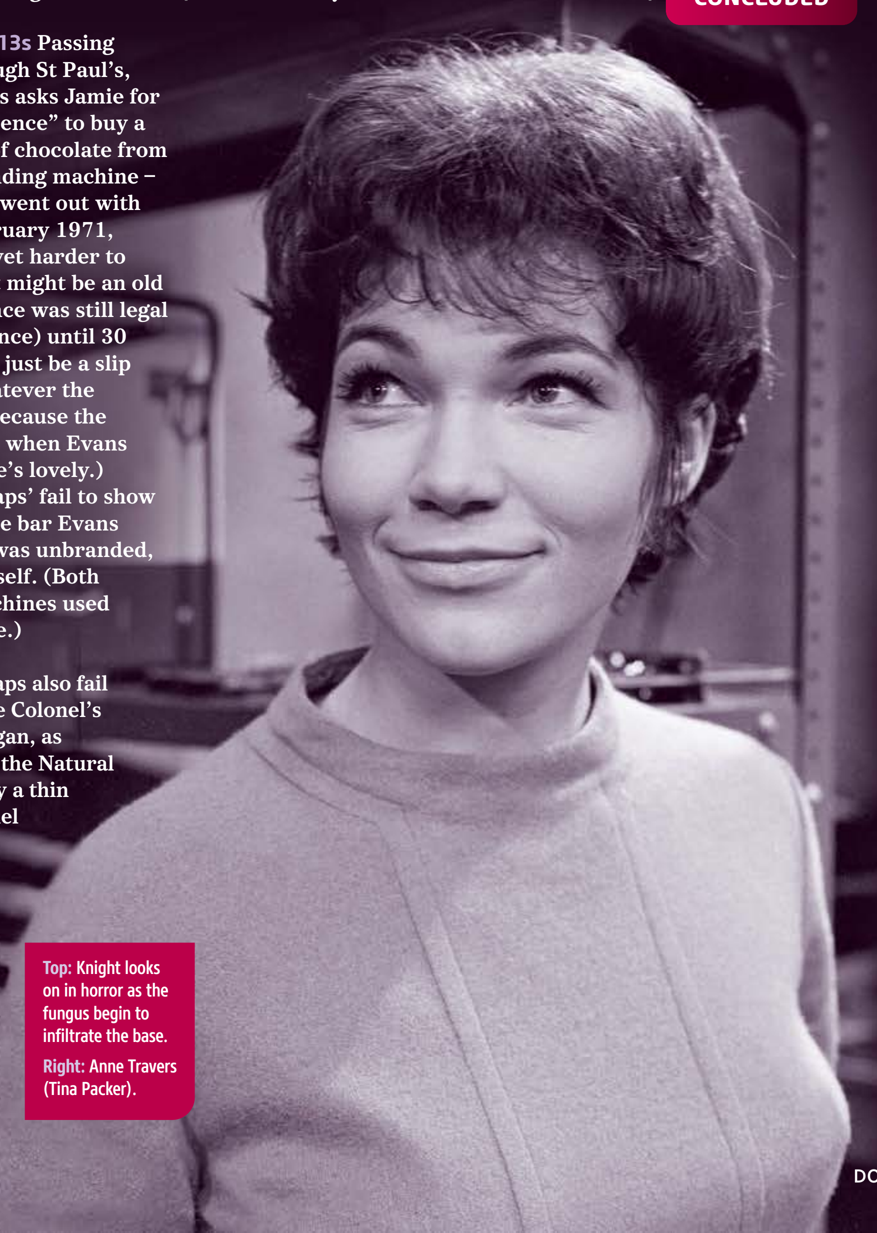
The Doctor's plan to slow the fungus by blowing up the tunnels around Goodge Street suffers a setback when someone in league with the Intelligence leaves the main door open, letting a Yeti in to spray the explosives store with web...

21m 08s The first of three short scenes dropped from the camera script was meant to follow the Doctor's suggestion of a traitor in HQ – with Travers casting a quizzical look after Arnold poked his head round the door of Anne's laboratory. Then, after the returned Jamie and Evans released the Doctor from the common room, where they'd been shut in by Chorley, Travers looked up from his work and asked Anne, "I suppose Lethbridge is what he says he is?" The Professor explained he was getting suspicious in his old age. In the tunnels, Arnold suddenly stopped, as if he were listening – and told the Colonel his ears were burning: "Someone talking about us I reckon."

In the draft, these scenes were meant as another clue to the identity of the Intelligence's agent – since the sight of Arnold had made Travers stop work, saying: "I've just remembered where... no wait a minute – that's impossible..." The suggestion was that Travers had half-remembered when he first saw Arnold – as a commissionaire in the Natural History Museum. This had implications for later in the story, as we'll see.

Left behind while the Colonel and others go to fetch explosives, and the Doctor and friends hunt Chorley, Travers finds Weams' corpse... then shrinks back from the Yeti that's loose inside HQ! **DWM**

TO BE CONCLUDED



Top: Knight looks on in horror as the fungus begin to infiltrate the base.

Right: Anne Travers (Tina Packer).

FURTHER INFO

DVD/BLU-RAY

COMPANY BBC Studios
YEAR 2021
AVAILABILITY Out now

VIDEO

COMPANY BBC Video
YEAR 2003
AVAILABILITY Deleted

SOUNDTRACK

COMPANY BBC Audio
YEAR 2021
NARRATOR Frazer Hines
AVAILABILITY In *The Lost TV Episodes Collection Five: 1967-1969*

NOVELISATION

Doctor Who and the Web of Fear
COMPANY WH Allen & Co/ Target Books
YEAR 1976
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIOBOOK

Doctor Who and the Web of Fear
COMPANY BBC Worldwide
YEAR 2017
NARRATOR David Troughton
AVAILABILITY Out now

APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.

What Is It? A one-off live performance synched to pre-recorded audio clips, staged at the Goodwood Motor Circuit in West Sussex.

Who Wrote It? Unknown.

When Was It? Saturday 18 May 1974.

Where Does It Fit? It can only be between *The Monster of Peladon* and *Planet of the Spiders*. (Part Three of the latter was broadcast later the same day.)

Why Does It Matter? It was a rare chance to see a current *Doctor Who* star in a live adventure.

How Do I Find It? The full performance has been lost to time, but the audio inserts were unearthed for the 2005 CD collection *Doctor Who at the BBC Volume 3*. BBC South also caught a snippet of the action and have made the clip available on YouTube – see *tinyurl.com/DrWhoGoodwood*

BBC AUDIO
Exclusive archive material
DOCTOR WHO
AT THE BBC Volume 3
BBC
PRESENTED BY ELISABETH SLADEN
2 x CD

'GLORIOUS GOODWOOD'

"Hey, looks like something on the track ahead. Better slow down. It looks like a couple of old dustbins and a garden ornament. Hey, crikey, the Daleks and... and Aggedor. Oh, I wish the Doctor was here. Still, now's my chance to prove what I can do for a change. Here they come!"

Sarah Jane Smith takes the Whomobile out on a test drive – but the Daleks are tracking the vehicle and move in to capture its occupants for interrogation.

So, the Doctor really *does* call his futuristic car the Whomobile.

That's the big revelation of this 'lost' non-televised story – the only time the name has ever been applied 'in universe'. It seems only fitting, as the car received star billing – alongside Sarah Jane and the Daleks – in promotional material for this mini motor-show-based adventure.

As the Whomobile whizzes around the Goodwood circuit, with a non-speaking driver at the wheel, Sarah chats with the Doctor via radio from the passenger seat. He's confined to UNIT HQ on the Brigadier's orders, undergoing a medical assessment. (Translation: Jon Pertwee contributed to the audio track but wasn't present on the day, having recorded his final scenes for *Doctor Who* a few weeks earlier.)

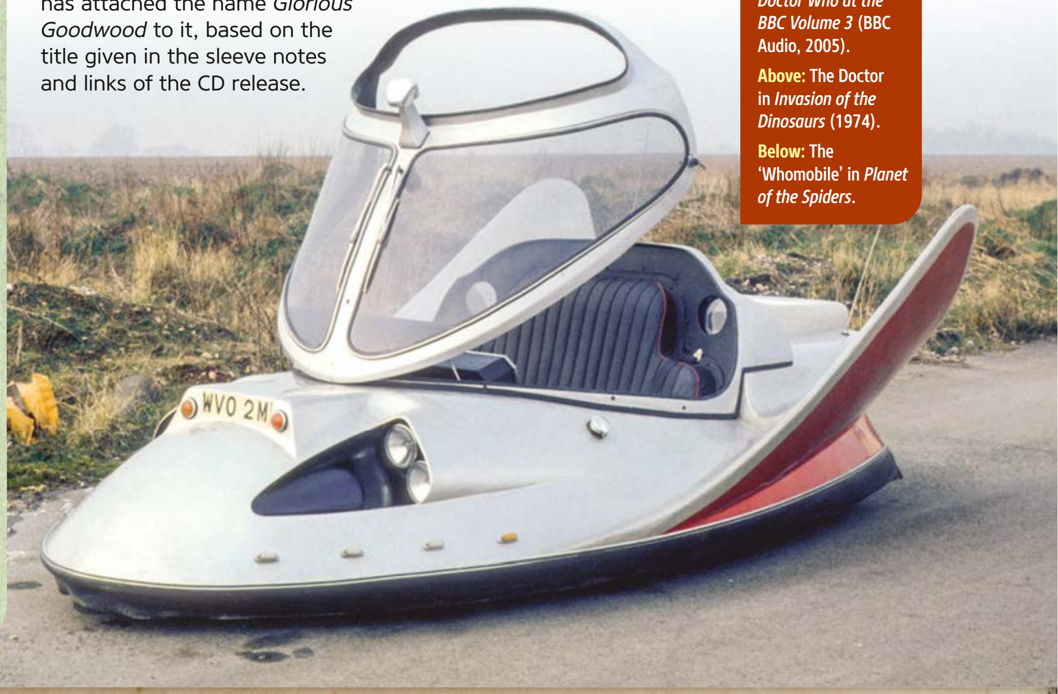
This story, unlike the Whomobile, remains officially nameless. Online fandom has attached the name *Glorious Goodwood* to it, based on the title given in the sleeve notes and links of the CD release.

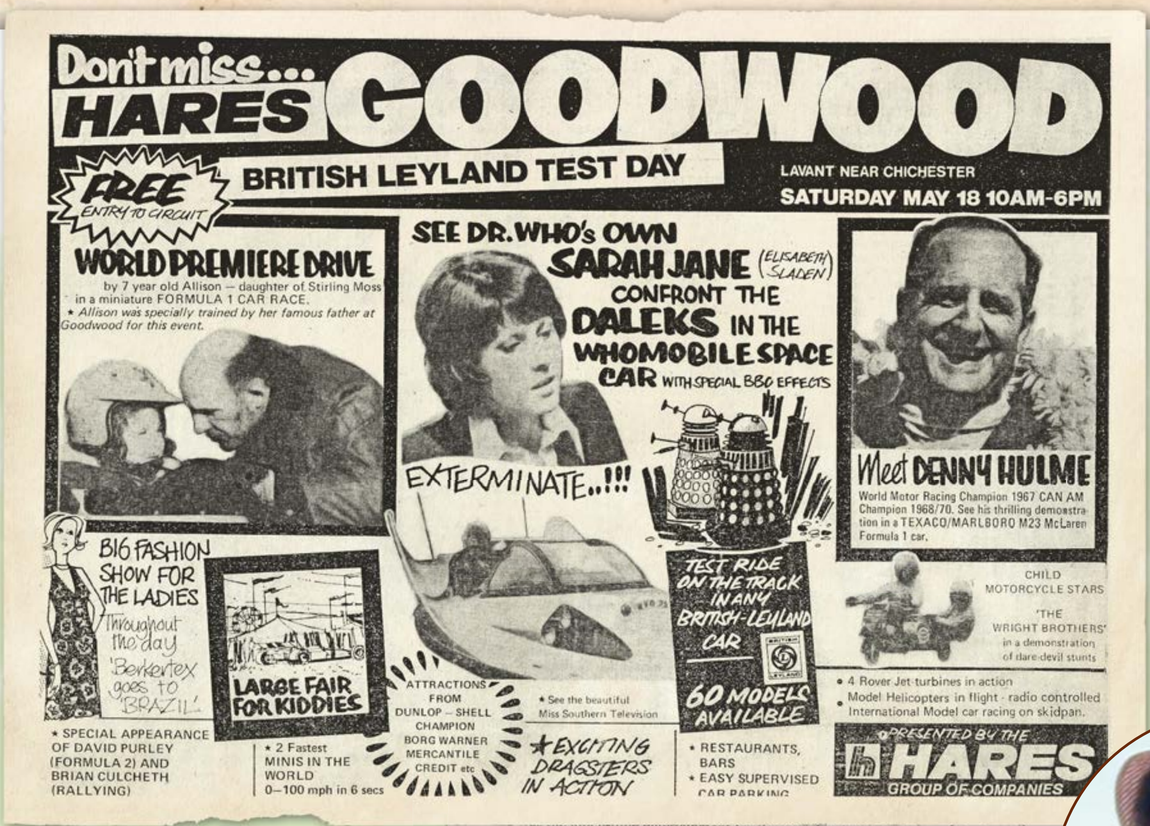
The show wasn't staged, as stated, at 'Glorious Goodwood': a horse-racing festival held yearly at the nearby Goodwood Racecourse. Were we to name it for the event that truly hosted it, it would become

Far left from top: The Daleks delight the crowd at Goodwood on 18 May 1974; Sarah Jane Smith (Elisabeth Sladen) and the Doctor (Jon Pertwee) in *The Monster of Peladon* (1974); Sarah and the Doctor in *Planet of the Spiders* (1974); *Doctor Who at the BBC Volume 3* (BBC Audio, 2005).

Above: The Doctor in *Invasion of the Dinosaurs* (1974).

Below: The 'Whomobile' in *Planet of the Spiders*.




Don't miss...
HARES GOODWOOD
FREE
ENTRY TO CIRCUIT
BRITISH LEYLAND TEST DAY
LAVANT NEAR CHICHESTER
SATURDAY MAY 18 10AM-6PM

WORLD PREMIERE DRIVE
by 7 year old Allison – daughter of Stirling Moss in a miniature FORMULA 1 CAR RACE.
★ Allison was specially trained by her famous father at Goodwood for this event.

SEE DR.WHO's OWN SARAH JANE (ELISABETH SLADEN) CONFRONT THE DALEKS IN THE WHOMOBILE SPACE CAR WITH SPECIAL BBC EFFECTS

EXTERMINATE..!!!

Meet DENNY HULME
World Motor Racing Champion 1967 CAN AM Champion 1968/70. See his thrilling demonstration in a TEXACO/MARLBORO M23 McLaren Formula 1 car.

BIG FASHION SHOW FOR THE LADIES
Throughout the day 'Berkertex goes to BRAZIL'

LARGE FAIR FOR KIDDIES

TEST RIDE ON THE TRACK IN ANY BRITISH-LEYLAND CAR

60 MODELS AVAILABLE

CHILD MOTORCYCLE STARS
'THE WRIGHT BROTHERS' in a demonstration of dare-devil stunts

- 4 Rover Jet turbines in action
- Model Helicopters in flight · radio controlled International Model car racing on skidpan.

★ SPECIAL APPEARANCE OF DAVID PURLEY (FORMULA 2) AND BRIAN CULCHETH (RALLYING)

★ 2 Fastest MINIS IN THE WORLD 0–100 mph in 6 secs

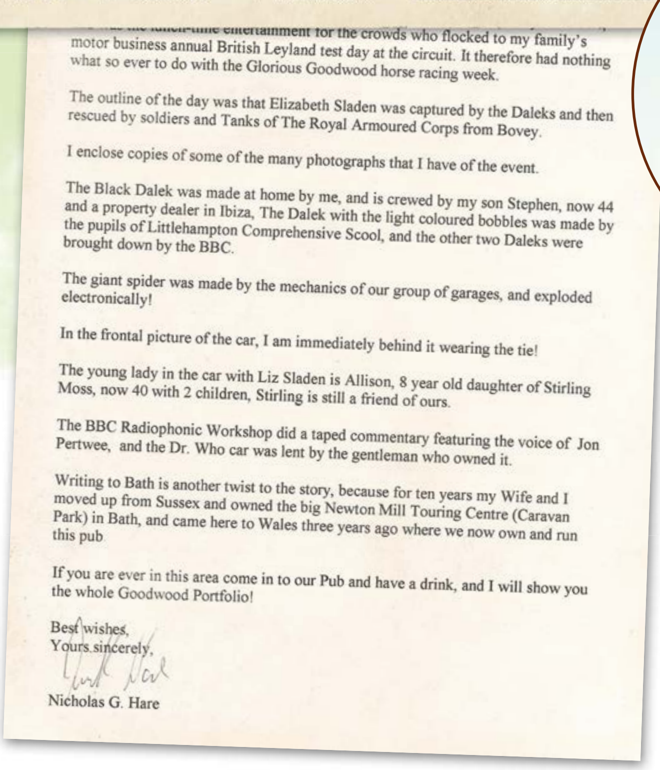
ATTRACTIONS FROM DUNLOP – SHELL CHAMPION BORG WARNER MERCANTILE CREDIT etc

★ See the beautiful Miss Southern Television

★ EXCITING DRAGSTERS IN ACTION

- RESTAURANTS, BARS
- EASY SUPERVISED CAR PARKING

PRESENTED BY THE HARES GROUP OF COMPANIES


was the lunch-time entertainment for the crowds who flocked to my family's motor business annual British Leyland test day at the circuit. It therefore had nothing what so ever to do with the Glorious Goodwood horse racing week.

The outline of the day was that Elizabeth Sladen was captured by the Daleks and then rescued by soldiers and Tanks of The Royal Armoured Corps from Bovey.

I enclose copies of some of the many photographs that I have of the event.

The Black Dalek was made at home by me, and is crewed by my son Stephen, now 44 and a property dealer in Ibiza, The Dalek with the light coloured bobbles was made by the pupils of Littlehampton Comprehensive Scool, and the other two Daleks were brought down by the BBC.

The giant spider was made by the mechanics of our group of garages, and exploded electronically!

In the frontal picture of the car, I am immediately behind it wearing the tie!

The young lady in the car with Liz Sladen is Allison, 8 year old daughter of Stirling Moss, now 40 with 2 children, Stirling is still a friend of ours.

The BBC Radiophonic Workshop did a taped commentary featuring the voice of Jon Pertwee, and the Dr. Who car was lent by the gentleman who owned it.

Writing to Bath is another twist to the story, because for ten years my Wife and I moved up from Sussex and owned the big Newton Mill Touring Centre (Caravan Park) in Bath, and came here to Wales three years ago where we now own and run this pub

If you are ever in this area come in to our Pub and have a drink, and I will show you the whole Goodwood Portfolio!

Best wishes,
Yours sincerely,

Nicholas G. Hare

Left: An advert for the Goodwood event.

Below left: Nicholas G Hare, the producer of the Goodwood event, shared his memories with BBC Audio's Michael Stevens in October 2005. Image courtesy of Michael Stevens.

Below right inset: Elisabeth Sladen is interviewed at Goodwood after the adventure.

Bottom: Sarah Jane backs away towards the Whomobile as the Daleks advance on her... and a giant spider explodes.

Hares Goodwood British Leyland Test Day – which isn't quite as catchy.

That said, Sarah does refer to "glorious Goodwood". It's how she describes her location to the Doctor, in a weak play on words that caused all the confusion in the first place. She gets back on-brand by praising British Leyland, whose cars were on show at her actual location. Meanwhile, the Doctor has "a funny feeling in my ESP nerve-endings" that Sarah may be racing into trouble...

Sure enough, the Goodwood audience is made privy to reports from a Dalek patrol leader to its Dalek Supreme. It has located the Doctor's vehicle, although he isn't in it. The Dalek notes the presence of a human crowd and dutifully lists the events' sponsors again. This story, then, is firmly set on the day of its performance: more grist for the never-ending UNIT 'dating' debate.

The Whomobile is ambushed by four Daleks, with two unlikely allies. Sarah recognises the Daleks and Aggedor from her recent trips to Exxilon and Peladon (in *Death to the Daleks* and *The Monster of Peladon* respectively), but apparently not the giant spider, which must hail from her future. (The Doctor is still in his third incarnation, so *Planet of the Spiders* can't have happened yet.) She threatens to report the invaders to British Leyland, to the Hares Group and to Formula One legend Stirling Moss: a regular Goodwood visitor whose seven-year-old daughter was due to drive a miniature car at the show.

Sarah hits the Whomobile's Emergency Rescue call button, which summons troops to her assistance (real soldiers, drafted from nearby barracks). Today, we can only imagine the ensuing pyrotechnics, which force the monsters into a hasty retreat. "I think the Doctor will be well pleased with the way I handled that," boasts Sarah, but we may never know what she did beyond that single button push.

Glorious Goodwood was a unique treat for fans able to get to the event. For those who couldn't – for reasons of geography or of not being born yet – it can't be recreated. Even for the lucky few, there would have been a price to pay. The Test Day continued until 6.00pm and *Doctor Who* started on BBC1 at 5.40. In an age before home video, how many would have missed it? **DWM**

Reviews

Our verdict on the latest episodes and products.

Blu-ray Disc
INCLUDES BRAND NEW ANIMATED LOST EPISODE
ON Blu-ray Disc FOR THE FIRST TIME!
BBC
DOCTOR WHO
THE WEB OF FEAR
SPECIAL EDITION
2 DISCS
TBC

Blu-ray

Starring Patrick Troughton (Dr. Who), Frazer Hines (Jamie) and Deborah Watling (Victoria)
BBC Studios RRP £19.99 (Blu-ray), £14.99 (DVD), £29.99 (Blu-ray steelbook)

The Web of Fear

Special Edition

Review by **ROBERT FAIRCLOUGH**

For those wondering whether to 'double-dip' for the Special Edition of *The Web of Fear,* the claustrophobic classic from 1968, the simple answer is yes. Not only does it feature the first missing episode recreated through motion-capture animation, but there's a satisfying abundance of special features. The seven commentaries (two on Episode 1) feature no fewer than ten people involved in the story's production, together with animators David Devjak and Adam Boyes.

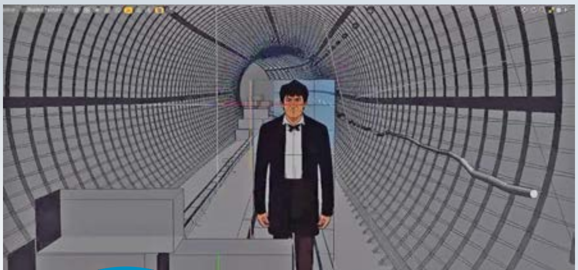
The commentaries are a real joy to listen to. As well as tackling all aspects of the story's production, they range through such diverse subjects as the transformative power of theatre on troubled young people's lives to the Yeti actors sniffing their monster costumes to discover which one had been urinated in. You can't get more culturally diverse than that.

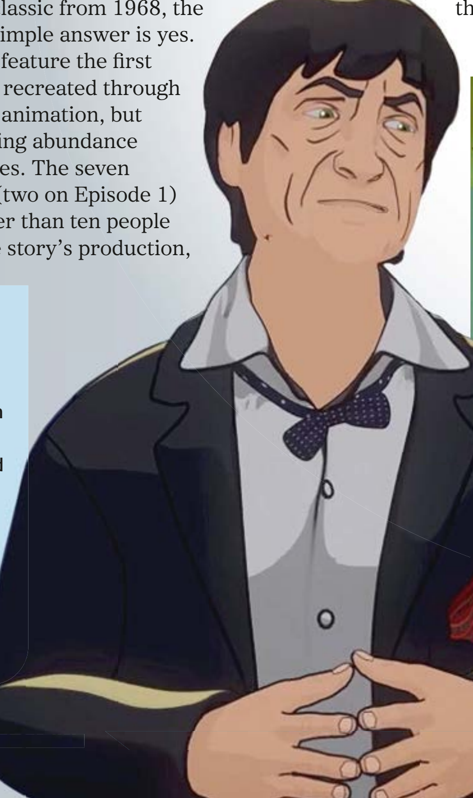
In *Shapeshifter Animation Process,* David Devjak outlines the advantages motion capture has over traditional 2D animation; the movements of a real performer are recorded using a 'motion-capture skeleton', then linked to a computer-created avatar to make its movements as natural as possible. David suggests that, thanks to this technique, it may now be possible to animate serials like *Marco Polo* (1964) and *The Highlanders* (1966-67), previously considered too complicated to realise.

Some viewers may find this new style of animation doesn't succeed as well as the 2D technique in recreating the characterisations of the actors; the faces are inexpressive and the arm gestures oddly unnatural. But, as Devjak says, it's early days and, considering the leaps in animation quality over the last few releases, it surely won't be long before motion capture proves itself.

On the plus side, the sets and lighting in the reconstituted Episode 3 are consistent with the rest of the serial, while the rendering of the Yetis is especially successful. For instance, a shot of a Yeti figurine fades into an image of a full-size robot, accurately recreating Douglas Camfield's stylish direction. Equally authentic is the shot of a Yeti looming into view as the end credits roll.

The contribution of documentary producer-director Steve Broster is a real



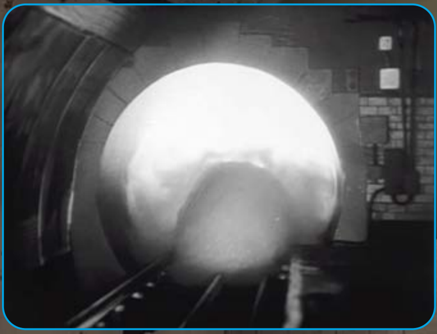


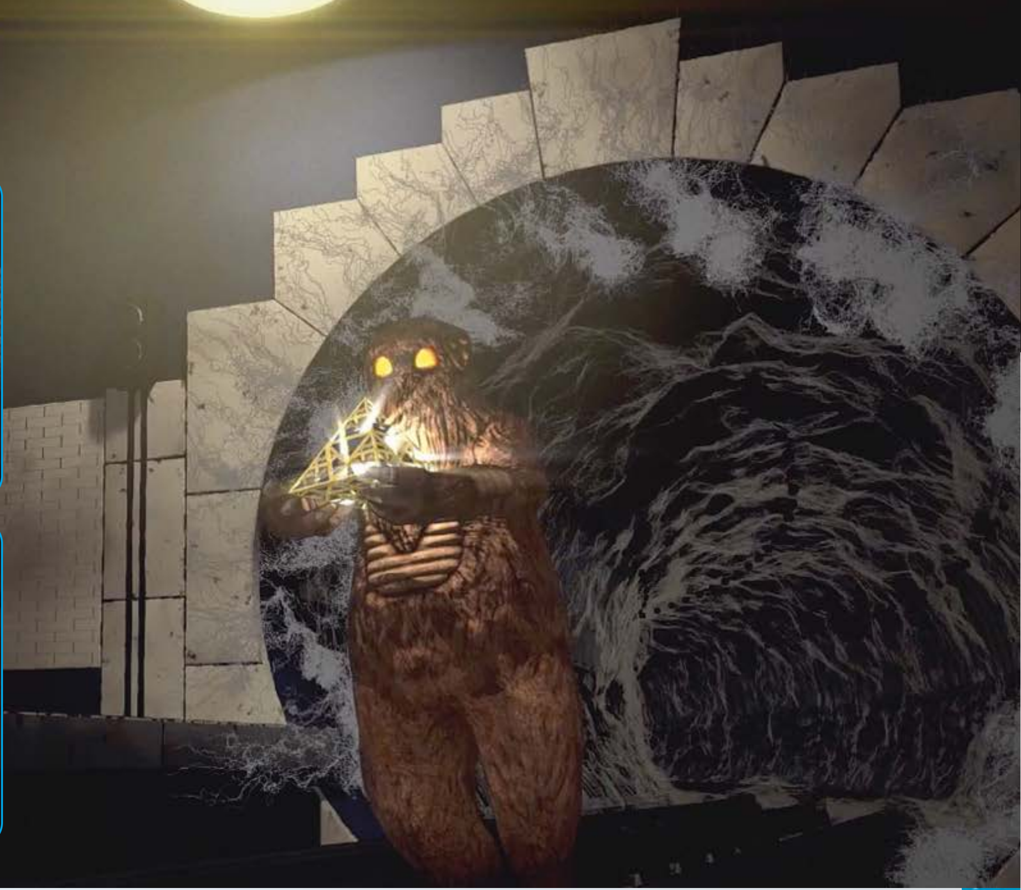
Top right: A work-in-progress shot from *The Web of Fear*'s newly animated Episode 3.

Top right inset: Animation producer David Devjak.

Right: The latest animated version of Patrick Troughton's Doctor.

Far right: Frazer Hines (seated) records material for the making-of documentary *Going Underground*.





asset. *Going Underground* is a superb example of how to craft a behind-the-scenes feature. It's one of the most thorough in the range and is appropriately framed by scenes of Frazer Hines exploring a deserted London Underground, before encountering the suffocating web. The eerie location feels like 21st-century payback for *Doctor Who* not being allowed to film there in 1967.

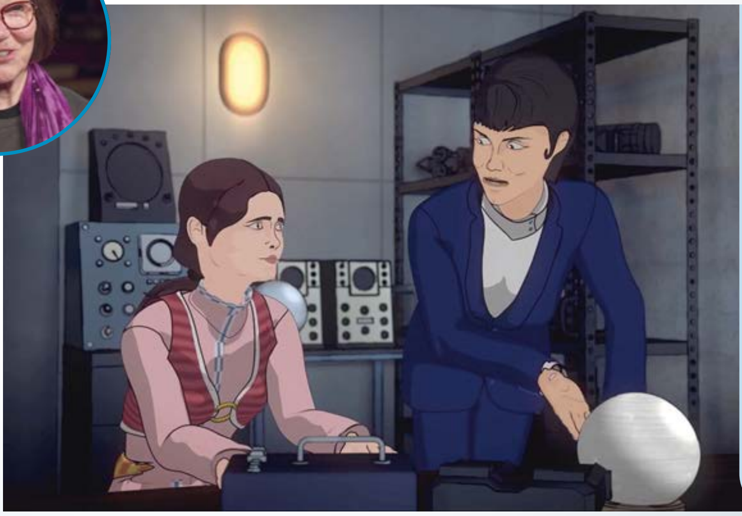
There's some excellent research in *Going Underground.* The most fascinating is the revelation from Jack Woolgar's son Tim that his father, who played Staff Sergeant Arnold, had a plaster cast made of his face for a visual effect. One of the resulting rubber masks was fitted over a skull and acid was poured on it so it melted to reveal the bone underneath, a spectacle considered too horrific to use. Tim still has one his father's face masks, as well as a battered Yeti figurine; he endearingly admits that "Dad was prone to putting the odd prop in his pocket."

Going Underground's big plus, as with the commentaries, is the inclusion of the spirited Tina Packer, who played Anne Travers. The founder of her own Shakespeare theatre company in America, it's wonderful to hear how the classical actress was charmed out of her "snooty" attitude to *Doctor Who* by Camfield. In the end she relished playing the series' "first feminist" who, with Troughton's encouragement, developed an intellectual flirtation with the Doctor.

The otherworldly sound of the Great Intelligence fungus was initially achieved by Hodgson blowing bubbles through detergent.

An underrated aspect of the 1960s stories is how important their disturbing soundscapes were, and in *Going Underground* the series' original sound designer, Brian Hodgson, reveals how charmingly low-tech their origins could be: the otherworldly sound of the Great Intelligence fungus was initially achieved by Hodgson blowing bubbles through detergent. On his commentary, he also discloses that the Yeti's roar was a combination of his own voice and his dog's bark – finally laying to rest the myth that the beasts' howl was the distorted sound of a flushing toilet.

Elsewhere, an interesting curio is *The Many Voices of Jack Woolgar* (recordings of the actor trying out various vocal mannerisms for the Great Intelligence), while there's an excellent new telesnap recreation of Episode 3 as an alternative to the 2021 reconstruction. In the absence of the *actual* Episode 3, this Special Edition really does have everything a fan of *The Web of Fear* could want, not least the acknowledgment from many of those involved that Douglas Camfield was one of *Doctor Who*'s finest directors. **DWM**



Top left: The fungus begins to engulf another Tube station.

Above left: Sound designer Brian Hodgson.

Top right: A Yeti carries a pyramid in the animated Episode 3.

Above: Tim Woolgar, son of actor Jack Woolgar, with a Yeti figure taken as a 'souvenir' by his father.

Left inset: Tina Packer, who played Anne Travers.

Left: Victoria and Anne with a Yeti control sphere.

Audio Frequencies

Reviewed this issue

The Ninth Doctor Adventures: Respond to All Calls
Featuring The Ninth Doctor
RRP £24.99 (CD), £19.99 (digital), £35.99 (vinyl)

Killing Time
Featuring The War Master, Jo Grant and Nyssa
RRP £24.99 (CD), £19.99 (digital)

After the Daleks
Featuring Susan Foreman and David Campbell
RRP £14.99 (CD), £12.99 (digital)

Available from bigfinish.com

Review and illustration
by **JAMIE LENMAN**

In May this year, the world was reunited with Christopher Eccleston's take on telly's top time traveller in Big Finish's sprawling inaugural set, *The Ravagers*. With *Respond to All Calls*, the masters of audio continue to expand the Ninth Doctor's era, throwing a few curveballs along the way.

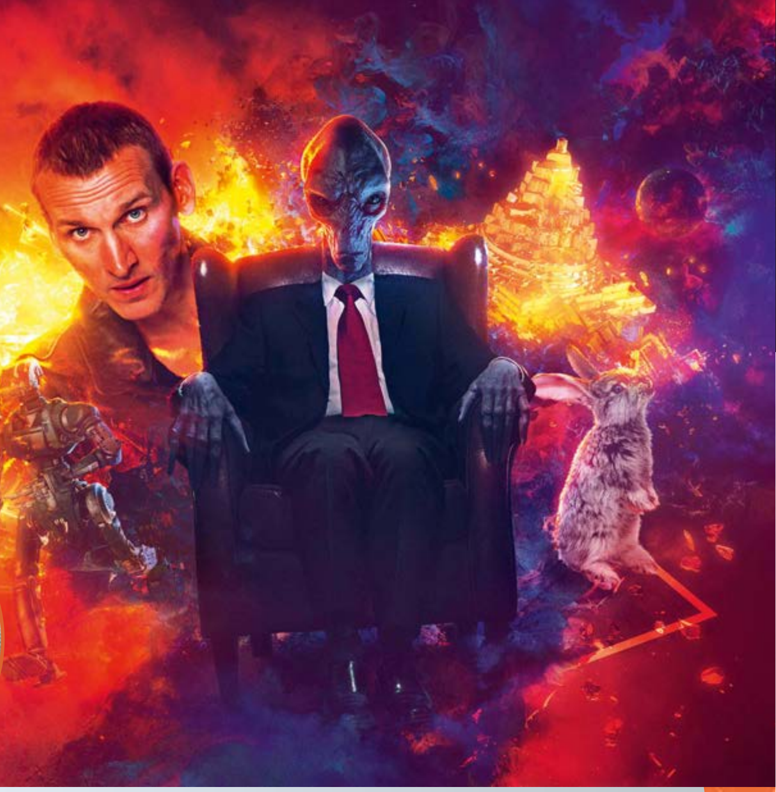
The first thing to notice about Lisa McMullin's opener – *Girl, Deconstructed* – is how familiar it feels. After three hours wheeling around the Vortex in *Ravagers*, it almost seems like a novelty to have the Doctor turn up on an ordinary street talking to ordinary people. It's this return to the programme's roots that gives us the distinct impression we could be listening to something from Eccleston's second television series – if he'd made one – and thus the whole thing is tinged with a pleasant nostalgia for those heady days of the mid-2000s.

Our main man is once again on fine form, firing a volley of quips at the surrounding apes and betraying very little of the troubles that normally crease his prodigious brow. Pearl Appleby provides the perfect foil for his clowning, playing it straight against the grinning Gallifreyan in a time-honoured tradition, one that reaches back at least as far as our own dear Brigadier. Forbes Masson puts in a frayed performance as worried dad Kurt, successfully weaving a genuine bond with Mirren Mack's teenaged Marnie, despite having very little dialogue with her. Indeed, the scene in which father and daughter manage to share a heart-to-heart without actually being aware of the other's presence is both touching and enlightening, a tribute to McMullin's nimble writing.

With a story centred on a well-meaning extra-terrestrial accidentally disappearing a street full of children, it's impossible not to think of 2006's *Fear Her*. It has to be said that *Girl* suffers from a few of that episode's problems. The script is fairly linear, with few surprises along the way, and the benevolent nature of the alien force means it's hard to register any real threat. Luckily the Doctor is on hand with some great gadgety moments, and a fantastically goofy scene featuring the Serapheem's preoccupation with spaghetti means our interest is well and truly held until the end. A neat tale, told with confidence and brio, cast very much in the mould of its parent series.

After the modern-day mystery, we have a journey into the past. Set in post-war Paris, Tim Foley's *Fright Motif* makes great use of the location, making sure we get all the major landmarks 'in shot'. Damian Lynch appears genuinely oppressed as Artie, a pianist who's lost his mojo, and Gemma Whelan provides the driving force as his gal-pal Zazie. Yet stealing the show is Adrian Schiller as Maurice Le Bon, a deliciously dry concierge caught in the Doctor's jubilant tailwind. Although he's hardly a pivotal character, it's Maurice we come to know best and Maurice who undergoes the biggest change throughout proceedings,

CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
THE NINTH DOCTOR ADVENTURES
RESPOND TO ALL CALLS
FEATURING JAN FRANCIS, DAMIAN LYNCH, MIRREN MACK, FORBES MASSON AND GEMMA WHELAN



so it's he who makes the deepest impression on the piece.

Elsewhere, the idea of an invisible, music-eating entity is fabulously realised through Iain Meadows' inventive sound design; scenes of it 'chewing' on various noises are heaps of fun. Rather less successful is the concept of what it wants with poor Artie and the means by which our ragtag bunch battle against it, both of which veer away from science fiction towards something more like magic. Taken at face value, however, it's a thumping race up and down the Champs-Élysées with plenty of hold-your-breath moments – yet more terrific teatime treats.

By the time Timothy X Atack's *Planet of the End* rolls around, we're fairly sure we've got the measure of *Respond to All Calls.* Thrillingly, though, this is where the curveball hits us and throws everything out of the window. Set on one of Big Finish's many cemetery worlds, *Planet* immediately conjures a sense of scale far beyond the previous instalments, hinting at the larger universe glimpsed in *Doctor Who's* many tie-in book ranges. To trip from fields of graves into the Doctor's own mind for a prolonged period suggests a determination to do things that might not have been possible on the small screen, and happily the contrast is complementary rather than jarring.

Amidst a throng of memorable turns, Margaret Clunie's android gardener, Fred, loses no time in winning our hearts with her well-meaning threats and flippant robotic charm, taking the prize for 'character we most wish would become a regular companion' within minutes. Also worthy of praise is Akshay Khanna as the ludicrous Sacriston Hinge, wringing just the right amount of comedy from the ancient bureaucrat, as well as Nick Fletcher and Jan Francis as the insidious Incorporation, making the most of two relatively small parts.

With a flair for imagery and a wry sense of humour, Atack creates gorgeous vistas – from the frozen captives of Acassus, covered in birds and squirrels, to a chrome sentinel carrying our bearded hero up the side of a golden pyramid with a dead rabbit cradled in his hands. Rather than being throwaway set-pieces, these seemingly incongruous elements are all essential to the plot and come together for a tremendous climax – clever and funny and tense all at once.

We can practically *hear* that huge grin across Christopher Eccleston's face throughout the whole endeavour.

Of course, the reason that something as wild as *Planet* can sit in the in the same box as more traditional fare like *Girl* and *Fright* is that they're held together by an incandescent display from Christopher Eccleston. Although we can't see it, we can practically *hear* that huge grin across his face throughout the whole endeavour, and it really does feel like the Doctor is actively enjoying himself. Be it poking around an abandoned house, cowering from a formless entity or turned into a statue for the best part of a century, he's having the time of his lives – and so are we.

One of the Master's most valuable skills, beyond unfeasibly accurate disguise and shrinking people like clothes in a dryer, is his ability to land cushy jobs. From the vicar of a small hamlet to an interplanetary ambassador, one has to wonder how he's able to inveigle himself into these positions of influence. It's this question that *Killing Time*, the sixth set in Big Finish's *War Master* spin-off, sets out to address.

Starting us off is James Goss' *The Sincerest Form of Flattery,* charting the miscreant's desperate struggle for power in a troubled corner of the cosmos. From the beginning, Derek Jacobi's rapport with Alexandria Riley's social climber Calantha is electric, forming the backbone of this politically minded epic. Jacobi is perhaps our poshest Master, emphasising the 'Lord' in Time Lord with his careful diction and impeccable manners, and as such it's intriguing to see him on the bottom rung of society. Meanwhile, Calantha serves as his mirror image, working her way →

Top: Tom Webster's cover art for *Girl, Deconstructed* (left) and *Planet of the End* (right).

Above inset: Pearl Appleby plays DC Jana Lee.

Far left inset: Nick Fletcher plays one of the Incorporation.

Left: Christopher Eccleston as the Doctor in Series 1 (2005).

FROM THE WORLDS OF
BBC DOCTOR WHO
THE WAR MASTER
KILLING TIME
STARRING DEREK JACOBI AND ALEXANDRIA RILEY
WITH KATY MANNING AS JO AND SARAH SUTTON AS NYSSA

Right: Katy Manning and Sir Derek Jacobi.

Below inset: Writer Lou Morgan.

→ up from the inside, unable to rid herself of her purring shadow. While it may not be particularly gripping, *Flattery* is certainly a rich and thorough examination of the Master's real work – the sort of thing he spends years doing *before* popping up on the seat of some galactic council – and therefore provides a crucial insight into our favourite baddie.

As the filling in a Master sandwich of sorts, Lou Morgan's *A Quiet Night* and *The Orphan* are so similar they might as well be twins. The decision to slot them in between the *House of Cards*-style drama of James Goss' two bookends was a canny one.

Both see the Master posing as a trusted figure in order to extort some MacGuffin or other from one of the Doctor's friends – first Katy Manning's Jo Jones and then Sarah Sutton's Nyssa. Our venerated guest stars reprise their roles with careful allowance for the passage of time, delivering suitably older interpretations whilst still embodying all the traits that endeared us to them in first place. Jo is dotty and submissive but feisty when roused, while Nyssa is calm and dedicated, giving way to fury and disgust when recalling her father's murder.

For his part, Jacobi does his best cuddly-old-man bit, delivering his lines with such sweetness that if it wasn't for Rob Harvey's excellent music cues, underscoring the implied threat in every utterance, we'd be none the wiser. As each scenario unfolds, the giddying pattern of gaslighting and manipulation emerges to the point where it becomes rather hard to listen to our heroines being used so cruelly. Moreover, the fact that we *know* the Doctor won't turn up at the last minute makes *Night* and *Orphan* hit all the harder, and by the end we're rather confused about who exactly we're supposed to be rooting for.

Finally, Goss' closing chapter, *Unfinished Business*, plunges us back to the tumultuous landscape of the Stagnant Protocol for a triumphant coup de grâce. As with every Master outing, the juiciest bits are whenever his mask of sanity starts to slip. Jacobi's rendition of the renegade in extremis – starving to death and howling with laughter at the memory of some particularly entertaining torture – is lurid, disturbing and utterly captivating. If anything, it's a pity we don't see more of this side, rather than the grandfatherly figure he more usually projects.

The trick, of course, is to get the balance just right. *Killing Time* deftly demonstrates that, between them, Goss and Morgan have hit upon that ineffable formula that makes the Master so frightfully fascinating. **DWM**

> **Jacobi's rendition of the renegade in extremis is lurid, disturbing and utterly captivating.**

After the Daleks

BBC
DOCTOR WHO
THE EARLY ADVENTURES
STARRING CAROLE ANN FORD
AFTER THE DALEKS
BY ROLAND MOORE
FEATURING SEAN BIGGERSTAFF AND LUCY BRIERS WITH NICHOLAS BRIGGS AS THE DALEKS

Although we've checked in with the Doctor's granddaughter Susan on a few occasions over the years, Roland Moore's entry to Big Finish's *Early Years* line takes us right back to the finale of 1964's *The Dalek Invasion of Earth,* as she solemnly watches the TARDIS leave without her. Carole Ann Ford's recreation of the part she originated gets more impressive as time goes on, although the delivery of her narration does sometimes make it tricky to discern whose perspective we're seeing events from.

After the Daleks finds time within its four short episodes to ask a myriad of important questions about how to rebuild civilisation, in ways that feel suitably reminiscent of Dalek creator Terry Nation's seminal series *Survivors.* Sean Biggerstaff inhabits the big-hearted David Campbell with ease, while Lucy Briers and Oli Higginson bring a humbling humanity to the plight of the many masterless Robomen. As the de facto villain, Jonathan Guy Lewis' ambitious Marcus Bray dares to suggest that the people of Earth might have been influenced by their aggressors more than they would like to admit.

Surely, if any idea deserves a series of its own, it's this one – simultaneously paying tribute to a revered classic while carving out new paths that we're simply itching to follow.

Above right inset: Carole Ann Ford returns as Susan.

Right: A Roboman (Peter Badger) in *The Dalek Invasion of Earth* (1964).

The Wheel in Space

Audiobook

Featuring The Second Doctor, Jamie and Zoe
Written by Terrance Dicks
Read by David Troughton
BBC Audio RRP £20 (CD), £9 (digital)

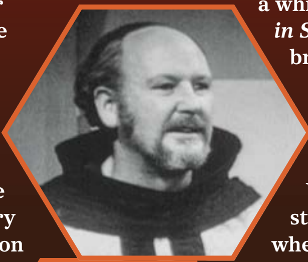
BBC
DOCTOR WHO
THE WHEEL IN SPACE
TERRANCE DICKS
READ BY DAVID TROUGHTON
WITH CYBERMAN VOICES BY NICHOLAS BRIGGS

The Wheel in Space is, sadly, one of the Second Doctor's missing stories: its six episodes were transmitted just once, in 1968, and then wiped. In the early 1980s, **Doctor Who Magazine** stated that this was a "mystery story", without even providing a detailed synopsis to pore over. But in 1988 it was brought back to life courtesy of a Terrance Dicks novelisation, wrapped in Ian Burgess' beautiful cover art of a Cyberman looming like a mechanical ghost across the Wheel. The same design is resurrected for this audiobook version.

In the interim, fans have become more familiar with the story, thanks to the rediscovery of Episodes 3 and 6 (available on the *Lost in Time* DVD) and the release of the TV soundtrack. It's fair to say that this hasn't done *The Wheel in Space* any favours; the critical consensus is that it's overlong, dull and clunky. Patrick Troughton's second series was packed with stories of isolated outposts besieged by monsters, and this one is seemingly the runt of the litter.

The novelisation doesn't entirely contradict this view: if anything, the Cybermen's plan seems even more convoluted when set down on paper. They can apparently hijack a rocket ship, infiltrate Cybermats into the Wheel space station, disable its defences and ionise a star to cause a meteor shower, but they aren't able to just walk in and take over. Dicks faithfully reproduces this without comment, wry or otherwise.

However, what Dicks realised is that the Cyber-plan is just a MacGuffin in David Whitaker's script, which is more interested in the psychology of the base's occupants than in the Cybermen themselves. This should be obvious from the presence of the crew's psychiatrist, Dr Gemma Corwyn. As the highly strung Commander Jarvis Bennett descends into paranoia, denial and madness, Dr Corwyn's concern forms the heart of the narrative. Dicks highlights Bennett's unsuitability for command – his dislike of being contradicted, his impetuosity as he issues and withdraws commands on a whim – and turns *The Wheel in Space* into the story of his breakdown.



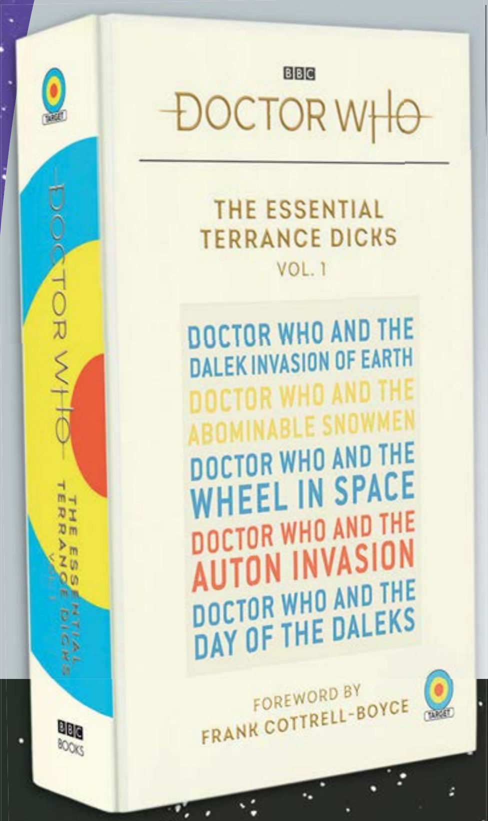
This is also a great story for Jamie. At the outset, he's had to wave goodbye to his fellow companion Victoria. He's then stranded alone on a rocket when the TARDIS malfunctions and the Doctor gets bashed on the head. He has to rely on his wits and comes out of it looking very good – managing to signal to the Wheel, prevent the TARDIS from being destroyed, invent a lasting pseudonym for the Doctor, and form a connection with Zoe, rescuing her from being a human Cyberman, "all brain and no heart". No wonder she chooses to join Jamie in the end.

Condensing six episodes into a punchy novelisation helps to address the script's longueurs but doesn't allow Dicks much space to add additional flourishes. Even so, he invents a scene where Gemma comments that the Doctor's whole physical make-up is extraordinary – until the Doctor quickly changes the subject. Dicks' Second Doctor is perfect: a mass of contradictions, he can be "young or old, wise or foolish" and has a surprisingly ruthless streak, sending his companions on a dangerous spacewalk as "a calculated risk".

> Condensing six episodes into a punchy novelisation helps to address the script's longeurs.

Narrating, David Troughton captures his father's voice and, more importantly, the nature of his performance: a joy in the possibilities of the universe combined with a sort of weary acceptance of its darker corners. As ever, Nicholas Briggs provides the Cyberman voices with period authenticity. The result is a superior experience to listening to the TV soundtrack. **MATT MICHAEL**

Top: Narrator David Troughton.
Above left inset: Controller Jarvis Bennett (Michael Turner) and Dr Gemma Corwyn (Anne Ridler) in *The Wheel in Space* (1968).
Left: Frazer Hines as Jamie and Wendy Padbury as Zoe.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THE ESSENTIAL TERRANCE DICKS
VOL. 1
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DOCTOR WHO AND THE DAY OF THE DALEKS
FOREWORD BY FRANK COTTRELL-BOYCE
TARGET
BBC BOOKS

The Essential Terrance Dicks

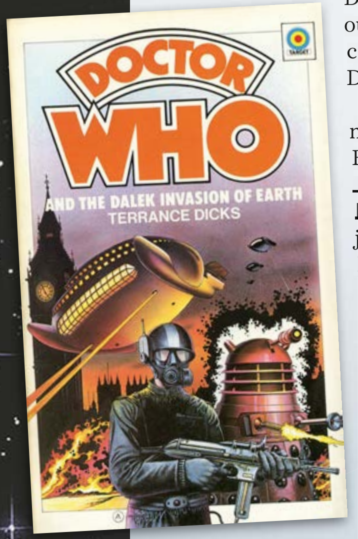
Volume 1

Book

Written by Terrance Dicks
Comprises *The Dalek Invasion of Earth*, *The Abominable Snowmen*, *The Wheel in Space*, *The Auton Invasion*, *The Day of the Daleks*
BBC Books RRP £25 (hardback), £9.99 (digital)

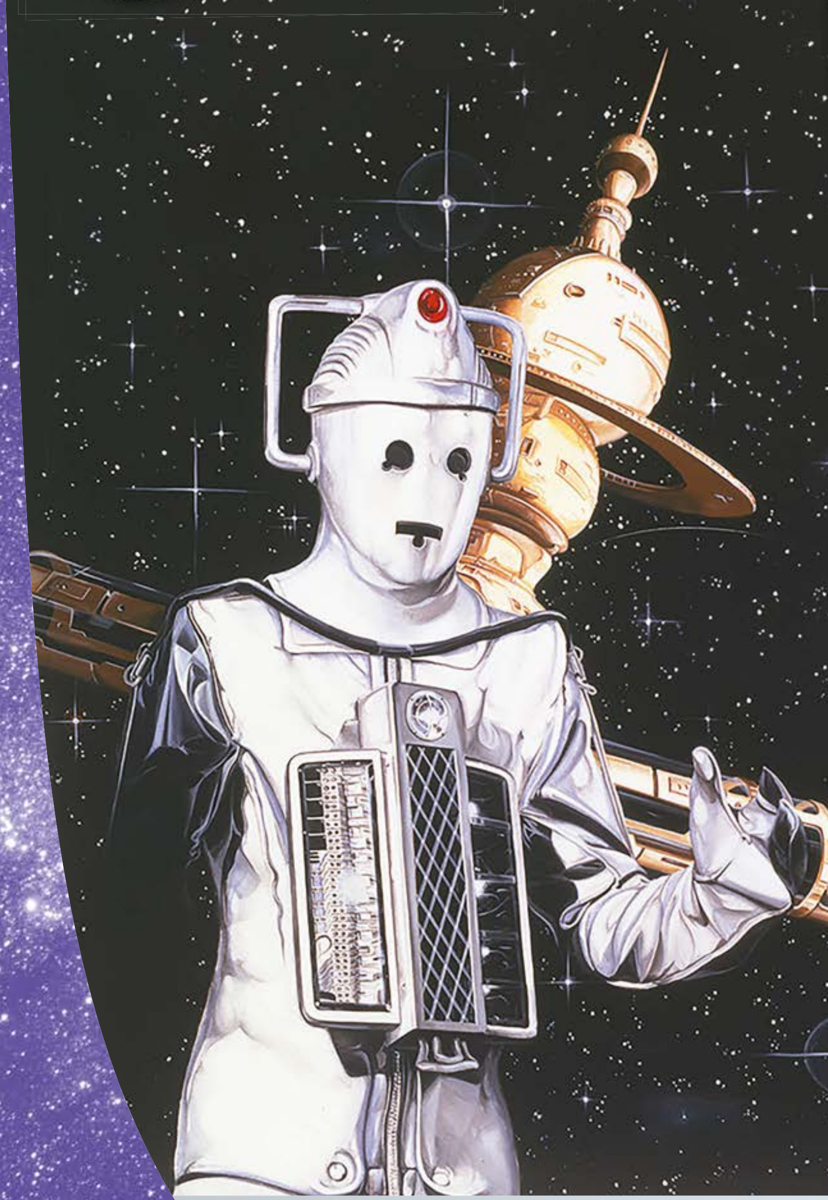
The death of scriptwriter and author Terrance Dicks in the summer of 2019 hit many fans hard. Social media posts were flooded with stories of how 'Uncle Terrance' taught us to read, and how our choice of his books from the school library increased – even doubled – our expected reading age.

Dicks wasn't alone in this – the volumes by fellow Target authors Malcolm Hulke and David Whitaker were just as important – but he was much more prolific. His sheer ubiquity, coupled with the distinctive bold lettering of *Doctor Who* novelisations, made him easy to find in the children's section. Books were sorted by the author's surname, not the brand or publisher, so Dicks' works pushed aside Monica Dickens and Haydn Dimmock to create our own personal time capsule of the mysterious Doctor and his friends.


DOCTOR WHO AND THE DALEK INVASION OF EARTH
TERRANCE DICKS
TARGET

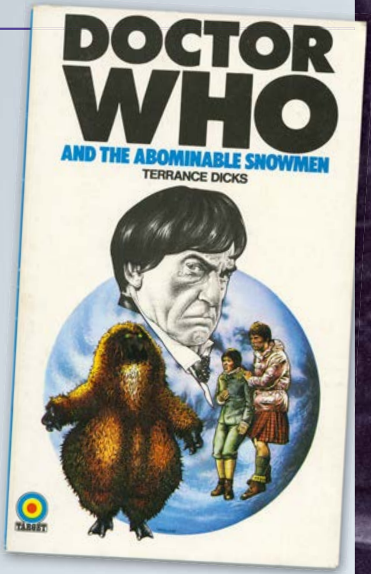
I could eulogise more, and indeed Frank Cottrell-Boyce's foreword to this new collection does just that. Ten of Dicks' most popular novelisations have been condensed into two commemorative hardback volumes, and that's something to celebrate. I say 'popular' rather than best, because the selections were made from a poll of fans and, as the votes rolled in, it became clear some people were voting for the story as televised, not the actual novel. While there's no such thing as a 'bad' Dicks book, there were many in his most prolific phase that were clearly just doing the job rather than advancing the art. Luckily, though, the eventual winners are all good representations of the Target library.

One story sticks out in this first volume. There was a strong push from voters to include *The Wheel in Space*; one of the later additions to the range, it's been out of print for a long time and eBay vendors price it accordingly. In truth, it was never the strongest story on TV and the print adaptation could generously be described as 'solid'. However, there are gems even in the most workmanlike of Dicks' books; his description here of our first view of the Cybermen has rarely been bettered.



Left: Ian Burgess' cover painting for the 1988 novelisation *Doctor Who – The Wheel in Space*.

Above left inset: The first paperback edition of *Doctor Who and the Dalek Invasion of Earth* (Target, 1977). Cover art by Chris Achilleos.

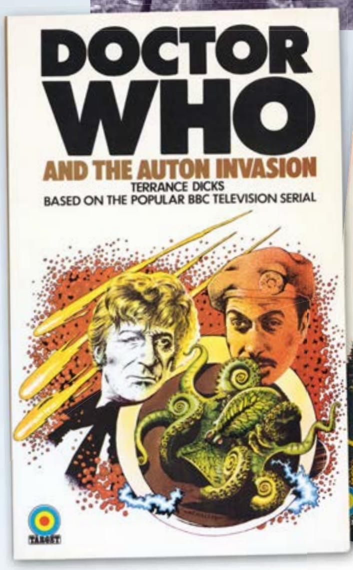


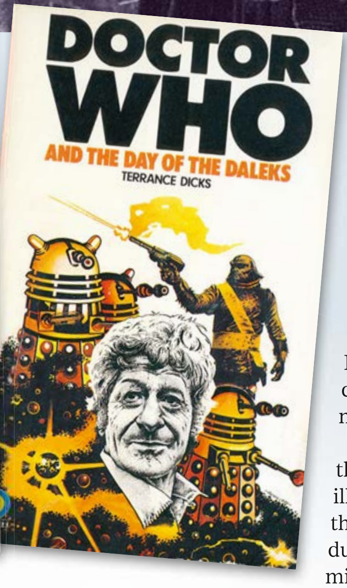
Far left and below inset: The first paperback editions of *Doctor Who and the Abominable Snowmen*, *Doctor Who and the Auton Invasion* and *Doctor Who and the Day of the Daleks* (all published by Target in 1974). Cover art by Chris Achilleos.

Left: Travers (Jack Watling) is pleased to see that the Doctor (Patrick Troughton) is being held prisoner by the monks of Det-Sen monastery in *The Abominable Snowmen* (1967).

Bottom left: The Doctor (William Hartnell) and Tyler (Bernard Kay) in *The Dalek Invasion of Earth* (1964).

Bottom right: Author Terrance Dicks in the mid-1970s.





Dicks received some criticism for his formulaic approach to the novels, yet it's the recurring tropes that make them distinctly his. Where would we be without the TARDIS' "wheezing, groaning sound" or his references to the Fourth Doctor's hairdo as "a shock of curls". There are chapter titles where aliens attack, journeys are dangerous and characters face "an end and a beginning". For those readers coming new to the books, there are some real treats awaiting you, even if you're familiar with the TV stories.

For the record, *The Dalek Invasion of Earth* has the best of Dicks' opening lines: "Through the ruin of a city stalked the ruin of a man." As for the First Doctor, in Dicks' hands he's the tetchy old man of legend, the stern one from *An Unearthly Child* rather than the chuckling space-grandad he eventually became. Indeed, the first incarnation's reputation was shaped by Dicks' words, which were more readily available to fans than the episodes themselves.

As for the First Doctor, in Dicks' hands he's the tetchy old man of legend rather than the chuckling space-grandad he eventually became.

In this age of feature-packed Blu-ray box sets, we might credit Dicks with inventing the 'deleted scene' or 'bonus content', in the form of sequences or entire chapters that reveal events not shown on screen. After publishing a trio of reprints from the 1960s, Target Books began their run of new adaptations with *The Auton Invasion*. A retelling of the TV story *Spearhead from Space*, it starts with a catch-up on the climax of *The War Games*. *The Abominable Snowmen* begins with a potted history of Professor Travers and the spark that ignited his quest to find Tibet's legendary beast. *The Day of the Daleks*, meanwhile, presents us with the best opening chapter of any Target book, building an entire dystopian world through the eyes of a lone rebel and his fated journey through the labour camps of the 22nd century. How many readers were disappointed to discover that this element was entirely missing from the TV version?

Talking of disappointment, it's a shame this new collection doesn't include the illustrations from the original editions – though it's still a joy to see these stories dusted off and given a new outing. They might have been selected by *Doctor Who* fans, but Dicks wasn't writing for fans of one programme – that was just the hook to get them interested. His focus was enthusiastic readers who wanted a cracking story featuring exciting adventures and likeable characters.

By delivering exactly that, Terrance Dicks made fans of us all.

JIM SANGSTER

Bessie Come Home

BBC
DOCTOR WHO
BESSIE COME HOME
PAUL MAGRS
I.M. FOREMAN
Scrap Merchant
POLICE
MINISTRY OF DEFENCE
UNIT HEADQUARTERS
KEEP OUT
WHO 1
BEYOND THE DOCTOR
READ BY STEPHANIE COLE

Audiobook

Featuring Bessie
Written by Paul Magrs
Read by Stephanie Cole
BBC Audio RRP £10.99 (CD), £9 (digital)

This is only the second entry in BBC Audio's *Beyond the Doctor* series, which explains what happened to friends and companions after they stopped travelling with the Doctor, and already it throws us a curveball. Rather than one of the Doctor's many human (or human-ish) companions, or even one of the robots, this focuses on the "sprightly yellow roadster" he drove around the British countryside through the 1970s (and, occasionally, the 1980s).

"What next?" I hear you cry. "The Whomobile Chronicles? Doctor Who in an Exciting Adventure with Clara's Motorbike?"

It's worth mentioning a couple of things. Firstly, Bessie was never just the Doctor's car. She had a character that remains a small but beautiful part of the classic UNIT years – she even played a key role in the capture of the Master at the end of 1971's *The Dæmons* (an event she proudly recalls here). Secondly, writer Paul Magrs prevents this whimsy from becoming twee by including an explanation for Bessie's previously unsuspected sentience: she's shocked into consciousness when the Doctor wires her up to the TARDIS console, just before we see her on-screen introduction in *Doctor Who and the Silurians* (1970).

Bessie is "chatty, urbane, sophisticated and witty" – her own description, but it shows remarkable self-awareness. She has hidden depths: on the surface she may look like an old car, but inside, her workings are arcane. She can travel at 200 miles per hour without harming her passengers and can even drive herself.

> Bessie is "chatty, urbane, sophisticated and witty" – her own words.

Stephanie Cole gives voice to Bessie, and absolutely nails the script's intent. Bessie is a grande dame of advancing years who's lived through adventures beyond imagining and watched from the wings as the Doctor has battled giant robots, Daleks and dinosaurs. By its nature, this must be different from previous companion-led stories; Bessie never got captured, escaped, chained up in a dank cellar or threatened with death to blackmail the Doctor. Instead, she picked up titbits along the way, as she rushed the Doctor and his friends from place to place.

Magrs structures this like 'An Evening with Bessie', as the car engages us conversationally. Sometimes she's coy, sometimes disarmingly direct: "Who hasn't had some work done at my age?" She leans in to impart some naughty confidence, like the fact that it was her, not the Doctor, in control at Devil's End. She leans back, sourly, as she remembers the indignity of being abandoned in the Death Zone of Gallifrey. She even has rivalries: the Whomobile, smug and shiny, usurped her in the Doctor's affections. There's a wistfulness to her recollections of "the howling wilderness years" when the Doctor really did leave her for his first love, the TARDIS.

This isn't just a biography of Bessie; there's a wider story unfolding in the background that will continue in the next two releases. A mysterious young man in a Rolls-Royce seems desperate to get his hands on the Doctor's old friends and offers Bessie's current owner, Mr Foreman, vast sums of money for her. The spine of the story involves Bessie coming out of retirement one last time in an attempt to foil the young man and find some way to warn the Doctor.

But really, the joy of this is hearing Bessie's stories of parties in Chelsea in the 1920s and black marketeers in the Blitz, of the glory years when she played a small but significant part in saving the world every Saturday tea-time, in the process becoming almost as iconic as that famous blue box. "Time robs us all of our special glow" – but not this lady.

MATT MICHAEL

Top inset: Writer Paul Magrs and narrator Stephanie Cole.

Above inset: The Master (Roger Delgado) is captured – with help from Bessie – in *The Dæmons* (1971).

Right: Bessie, with Tom Baker's Doctor at the wheel, in *Robot* (1974-75).

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The Essential Terrance Dicks is a two-volume collection featuring a selection of the author's *Doctor Who* novelisations as chosen by fans.

With a foreword by acclaimed writer Frank Cottrell-Boyce, Volume 1 contains complete and unabridged versions of *The Dalek Invasion of Earth*, *The Abominable Snowmen*, *The Wheel in Space*, *The Auton Invasion* and *The Day of the Daleks.*

Volumes 1 and 2 of *The Essential Terrance Dicks* are available from 26 August, RRP £25 each. We have FIVE copies of Volume 1 to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a planet visited by the Sixth Doctor.

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DOCTOR WHO
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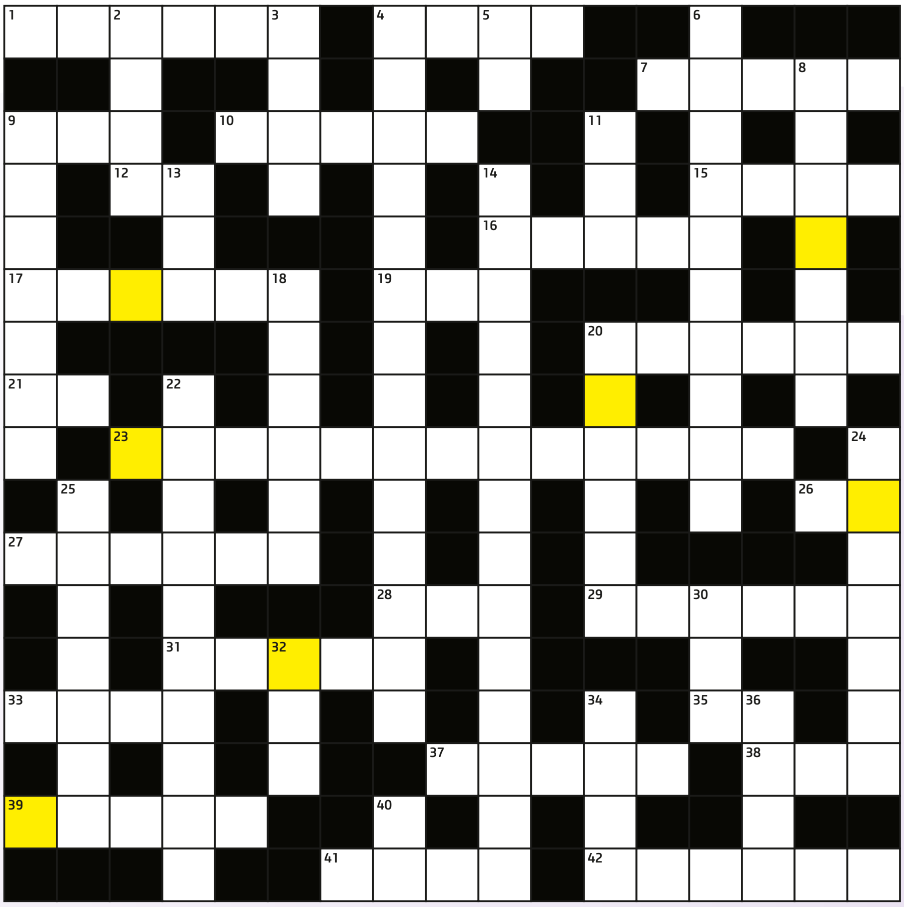
DOCTOR WHO AND THE DAY OF THE DALEKS
FOREWORD BY FRANK COTTRELL-BOYCE
BBC BOOKS

Do you know your Salyavin from your Kasaavin?

DWM CROSSWORD



ACROSS

1 (and 25 Down) Vessel used by the Cybermen in their attack on *The Wheel in Space* (6,7)
4 Jabel, for example (4)
7 (and 27 Across) Played 33 Across
9 Gargoyle animated by Azal (3)
10 Kara's secretary (5)
12 The Doctor said the scribble monster was made of the same material as an _ pencil (1,1)
15 Code word that would make the ULTIMA machine self-destruct (4)
16 Turlough's nickname for Ibbotson (5)
17 *Escape to* ____ – episode of *The Web Planet* (6)
19 Donald __ – played Warne and Eckersley (3)
20 ____ Web – the Master used it to trap Adric (6)
21 Possible use for psychic paper (1,1)
23 Actor cast to play Vinder in Series 13 (5,8)
26 Son of the firemaker (2)
27 See 7 Across
28 Elton Pope's favourite band (1,1,1)
29 Group Marshal in *A Fix with Sontarans* (6)
31 Jano, for example (5)
33 One of the Doctor's companions (4)
35 God worshipped by the Deons (2)
37 ___ P – Happiness Patrol undercover agent (5)
38 Bernard in *Night Terrors* (3)
39 Dr Judson's nurse (5)
41 Character played by Michael Sheard (4)
42 One of Traken's consuls (6)

DOWN

2 A Seer on the P7E planet (4)
3 Character played by Michael Sheard (4)
4 Second Doctor story missing from the archives (3,11)
5 Production code of *The Wheel in Space* (1,1)
6 Final episode of a First Doctor story missing from the archives (4,2,4)
8 Another name for Earth (7)
9 Alien encountered by the Sixth Doctor (7)
11 Item won by Glitz in a card game (3)
13 __ *Brother* – game show that the Ninth Doctor appeared on (3)
14 DWM comic featuring the Fifth Doctor (3,5,2,4)
18 The Hand of Omega was a ____ Stellar Manipulator (6)
20 Scientist working in the Leisure Hive (6)
22 She first appeared in 6 Down (6,4)
24 Katy _____ – played Jo Grant (7)
25 See 1 Across
30 Production code of *The Green Death* (1,1,1)
32 New regular character in Series 13 (3)
34 Crewmember on the Sandminer (4)
36 A Trog in the P7E planet (4)
40 Father of Elliot Northover (2)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION

V	O	O	D	O	O	C	H	I	L	D		O	M	E	G	A
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LAST ISSUE'S PRIZE WORD: ALZARIUS

THE WHEEL IN SPACE
AUDIOBOOK

BBC
DOCTOR WHO
THE WHEEL IN SPACE
TERRANCE DICKS
READ BY DAVID TROUGHTON
WITH CYBERMAN VOICES BY NICHOLAS BRIGGS

David Troughton reads Terrance Dicks' novelisation of David Whitaker's 1968 story *The Wheel in Space*. The adventure features the Second Doctor and Jamie, and introduces Zoe Heriot.

When the TARDIS materialises inside a rocket ship, the Doctor and Jamie are alarmed by the presence of a hostile Servo Robot. They discover that the rocket is drifting in the orbit of a giant space station and are eventually rescued. However, it soon becomes apparent the space station has been infiltrated by Cybermats – the first stage of a complex plan by the Cybermen to invade Earth...

The Wheel in Space is available now from BBC Audio, RRP £20 (CD) and £9 (digital). We have **FIVE** CD copies to give away. If you'd like the chance to win one, answer the following question correctly:

What is the name of the rocket that contains the Servo Robot in *The Wheel in Space*?
A *The Bronze Hauler* **B** *The Silver Carrier*
C *The Gold Freighter*

THE GOD OF PHANTOMS
AUDIO DRAMA

The God of Phantoms is a *Doctor Who* story by Philip Hinchcliffe – acclaimed producer of *Doctor Who* from 1975 until 1977 – which has been adapted for audio by Marc Platt. It stars Tom Baker as the Fourth Doctor and Louise Jameson as Leela.

The TARDIS brings the Doctor and Leela to a colony world in the distant future, but they're not the only visitors. The people of this planet are seeing ghosts of their lost friends and relatives. And the ghosts are stealing people.

Trapped in the middle of an escalating conflict, the Doctor and Leela investigate the source of the spirits and find a diabolical machine, a terrible secret... and a foe long since forgotten.

Philip Hinchcliffe Presents: The God of Phantoms is available from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital). If you want to be in with a chance of winning a CD copy, just answer the following question correctly:

BBC
DOCTOR WHO
TOM BAKER AND LOUISE JAMESON IN
PHILIP HINCHCLIFFE PRESENTS
THE GOD OF PHANTOMS
BY MARC PLATT

What was the first *Doctor Who* story to be produced by Philip Hinchcliffe?
A *Spearhead from Space* **B** *Colony in Space*
C *The Ark in Space*

RESPOND TO ALL CALLS
AUDIO DRAMA

CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
THE NINTH DOCTOR ADVENTURES
RESPOND TO ALL CALLS
FEATURING JAN FRANCIS, DAMIAN LYNCH, MIRREN MACK, FORBES MASSON AND GEMMA WHELAN

Respond to All Calls is a new box set of three audio adventures starring Christopher Eccleston as the Ninth Doctor.

In *Girl, Deconstructed* by Lisa McMullin, the Doctor joins forces with missing persons detective Jana Lee to help solve the mystery of a girl who's gone to pieces.

Tim Foley's *Fright Motif* is set in post-war Paris. Musician Artie Berger has lost his mojo but gained a predator – something that seeps through the cracks of dissonance to devour the unwary.

Planet of the End by Timothy X Atack sends the Doctor to a mausoleum world for a bit of sightseeing and light pedantry, correcting its planetary records. But the resident AI has other ideas.

The Ninth Doctor Adventures: Respond to All Calls is available now from *bigfinish.com* priced £24.99 (CD) or £19.99 (download), and we have **FIVE** CD copies to give away. Fancy a chance of winning one? Just give us the right answer to the following question:

In which Ninth Doctor TV episode does the TARDIS phone ring?
A *The End of the World* **B** *The Empty Child* **C** *Bad Wolf*

KILLING TIME
AUDIO DRAMA

FROM THE WORLDS OF
BBC DOCTOR WHO
THE WAR MASTER
KILLING TIME
STARRING DEREK JACOBI AND ALEXANDRA RILEY
WITH KATY MANNING AS JO AND SARAH SUTTON AS NYSSA

The latest release in Big Finish's *War Master* series is *Killing Time*, a box set of four audio dramas starring Derek Jacobi as the War Master, with Katy Manning as Jo Jones and Sarah Sutton as Nyssa.

The set comprises *The Sincerest Form of Flattery* and *Unfinished Business* by James Goss and *A Quiet Night In* and *The Orphan* by Lou Morgan.

For centuries, the Stagnant Protocol has been forgotten by the universe; an empire populated by a race that can never advance. A race the Master seeks to seize control of. Unfortunately for him, he has a rival in the shape of Calantha – and she understands how to manipulate the system better than he could ever hope. The Master's only chance of defeating her is in the hands of some old acquaintances...

The War Master: Killing Time is available now from *bigfinish.com* priced £24.99 (CD) and £19.99 (digital). We have **FIVE** CD copies to give away – answer the following question correctly and one of them could be yours.

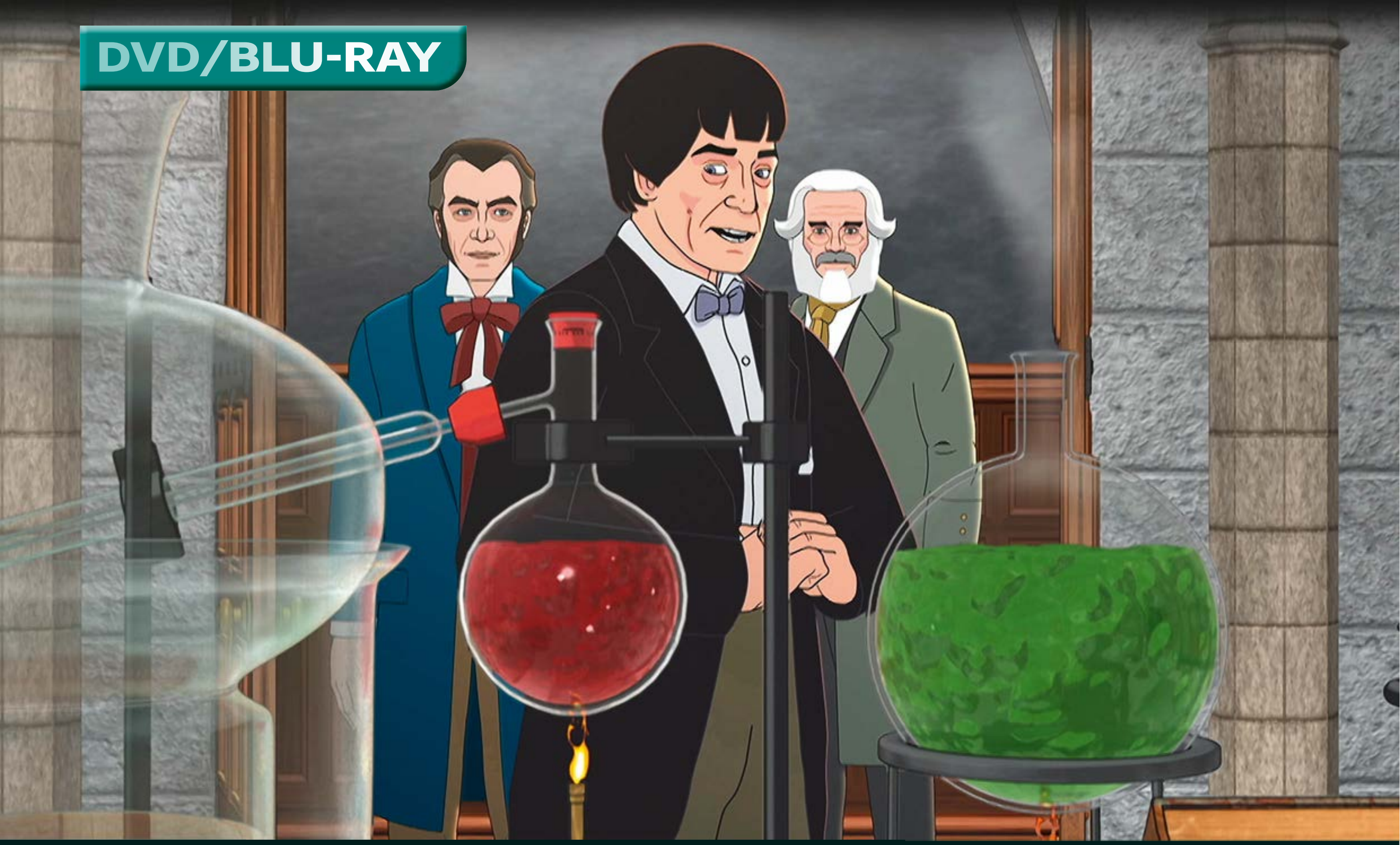
What was the last TV story in which Nyssa encountered the Master?
A *Time-Flight* **B** *Time Crash* **C** *Time and the Rani*

TERMS AND CONDITIONS The competitions open on Thursday 19 August 2021 and close at 23.59 on Wednesday 15 September 2021. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

DVD/BLU-RAY



The Evil of the Daleks

BBC STUDIOS
RRP RRP £18.99 (Blu-ray), £12.99 (DVD), £29.99 (Blu-ray steelbook)
RELEASED 27 September

Featuring **Patrick Troughton (Dr. Who), Frazer Hines (Jamie) and Deborah Watling (Victoria)**

Top: The Doctor examines Waterfield and Maxtible's laboratory in the new animated version of the 1967 story *The Evil of the Daleks*.
Right: Toby Hadoke moderates the commentaries on the new release.

"I love *The Evil of the Daleks*!" proclaims Toby Hadoke.

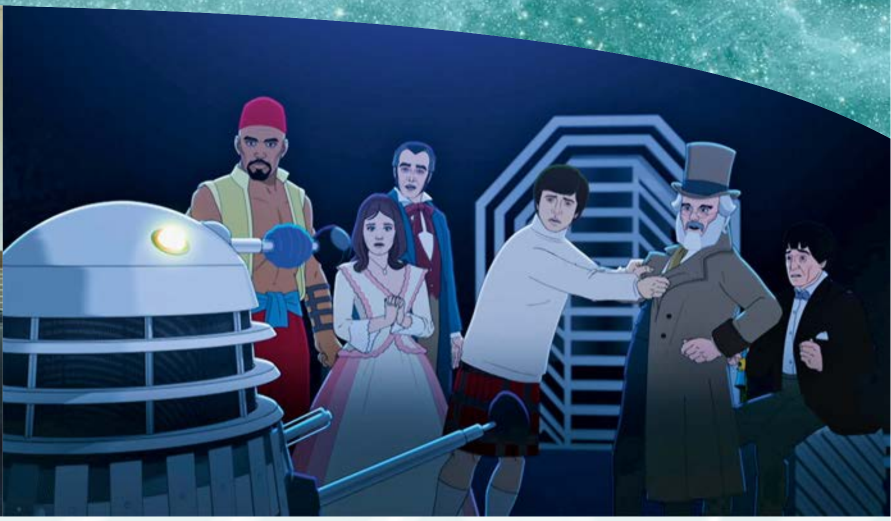
It's a typically bold conversation-starter from one of *Doctor Who*'s proudest cheerleaders. Toby has played a major role in the commentaries for the spanking new animated version of this epic story, coming to DVD and Blu-ray in September.

"It has everything," he continues. "Episode 1 has the Second Doctor and Jamie in the Swinging Sixties, which is fairly unusual in itself. And then it turns into my favourite type of *Doctor Who* – back in the past, with BBC actors in period costumes on period sets doing period acting... with aliens!"

Broadcast from May to July 1967, this seven-part adventure sees our heroic duo transported from Beatles-era London to the 1860s laboratory of time meddlers Edward Waterfield and Theodore Maxtible. But the Daleks are there too, seeking to augment themselves with the 'human factor' – an experiment that sparks a civil war on their home planet, Skaro. Frustratingly, the whole story was wiped from the BBC archive shortly after broadcast. Only Episode 2, found and returned in the 1980s, exists in its entirety.

However, all seven episodes have now been fully animated, and are included on the new release in both widescreen colour and authentic 4:3 aspect ratio black-and-white. For 3D animator Rob Ritchie, it's the end of a journey that began with his first DIY fan films, produced in 2011.

"Ten years ago, I did test animations for *The Evil of the Daleks* and put them on Youtube... and they got me the gig working on the official releases!" recalls Rob. "The Dalek civil war in Episode 7 is something I've always



wanted to get my teeth into. It ended up being the last thing we worked on, and went down to the wire a bit – but I'm really happy with what we've done."

Producer-director AnneMarie Walsh is equally pleased. "This is a big step up from *The Faceless Ones* animation," she says of the 2020 release of the 1967 story. "We have more flexibility with the character movements in this, so there's a lot more expression. It really comes out with characters like Waterfield and Maxtible. Waterfield's sideburns are amazing..."

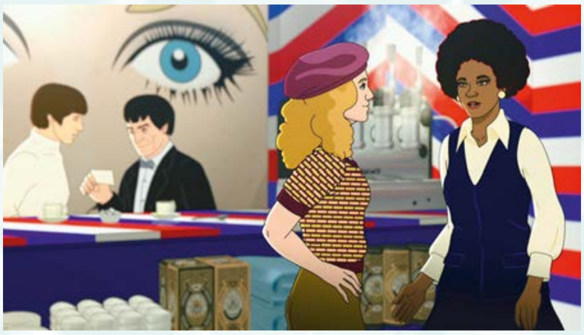
The soundtracks for all seven episodes, recorded off-air by Graham Strong in 1967, have been given a fresh polish by audio engineer Mark Ayres. "They were all restored for the 2003 [CD soundtrack] version," he explains. "But I stripped them back to basics and started again using the latest tools, because I can do it an awful lot better now."

Mark has also subtly enhanced the audio for the animated episodes. "There are a few additional Dalek explosions," he says. "And in the original they missed a couple of sliding doors opening and closing. It kills the animation dead if something like that doesn't have a sound effect, so I've added those."

> "The Dalek civil war in Episode 7 is something I've always wanted to get my teeth into." ROB RITCHIE

In addition, filmmaker Steve Broster has reunited some of the original cast and crew for a new documentary, *The Dalek Factor*, including actor Frazer Hines, second unit director Timothy Combe, designer Chris Thompson, assistant floor manager David Tilley, and Charlotte Martinus, daughter of director Derek. "We took some of them back to Grim's Dyke Hotel, the original location," says Steve. "Frazer and Tim hadn't seen each other since the 1960s, so that was great. And when David started out as a child actor in the 1950s, one of his first roles was alongside... yes, that man Frazer again!"

The surviving Episode 2 – newly restored by Peter Crocker – is included, accompanied by a new commentary from Chris Thompson and **Doctor Who Magazine** writer Philip Newman. The late Deborah Watling, whose character Victoria makes her debut in this episode, features on a separate commentary track recorded for the 2004 *Lost in Time* DVD release. Archive interviews with Derek Martinus and actor Sonny Caldinez are included with the animated episodes, and Toby

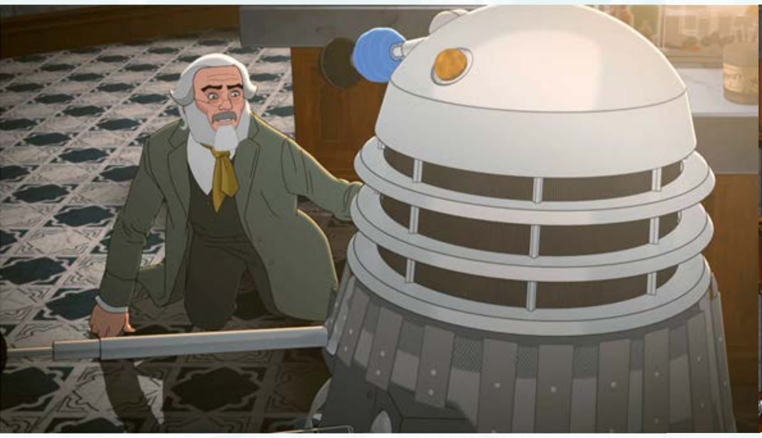


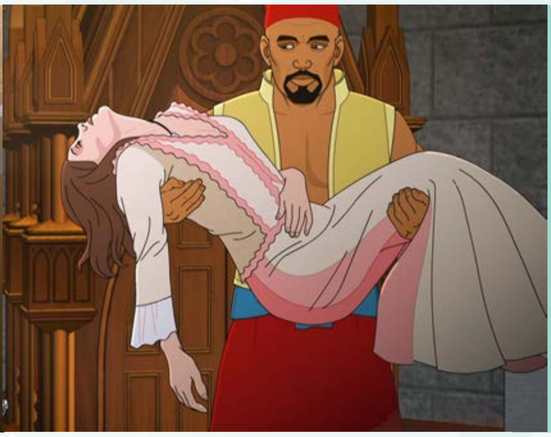
Hadoke has recorded new conversations with Frazer Hines, David Tilley and Timothy Combe.

"Tim is just so sharp and remembers so much," says Toby. "You ask what you think is an innocuous question that might get a vague answer, but he gives you all the details with absolute clarity." The duo have also recorded a bonus commentary track for an extensive photo gallery.

Telesnap recreations of the missing episodes are accompanied by the original audio, alongside behind-the-scenes footage from the story's Ealing shoot, narrated by visual effects designers Peter Day and Michaeljohn Harris. A previously unreleased 2018 interview with Chris Thompson is included, too. And there's no shortage of further archive nuggets: Patrick Troughton's introduction to the 1968 repeat screening, a 1992 BBC audiobook version narrated by Tom Baker, contemporary camera scripts and *Radio Times* cuttings.

AnneMarie Walsh is justifiably proud. "It's been a pleasure to work with such a dedicated, professional and skilled team in bringing this story to life," she says. "It's been lost for too long!" **BOB FISCHER**





Top left: Animator Rob Ritchie.

Top right: Kemel, Victoria, Waterfield, Jamie, Maxtible and the Doctor are prisoners of the Daleks on Skaro.

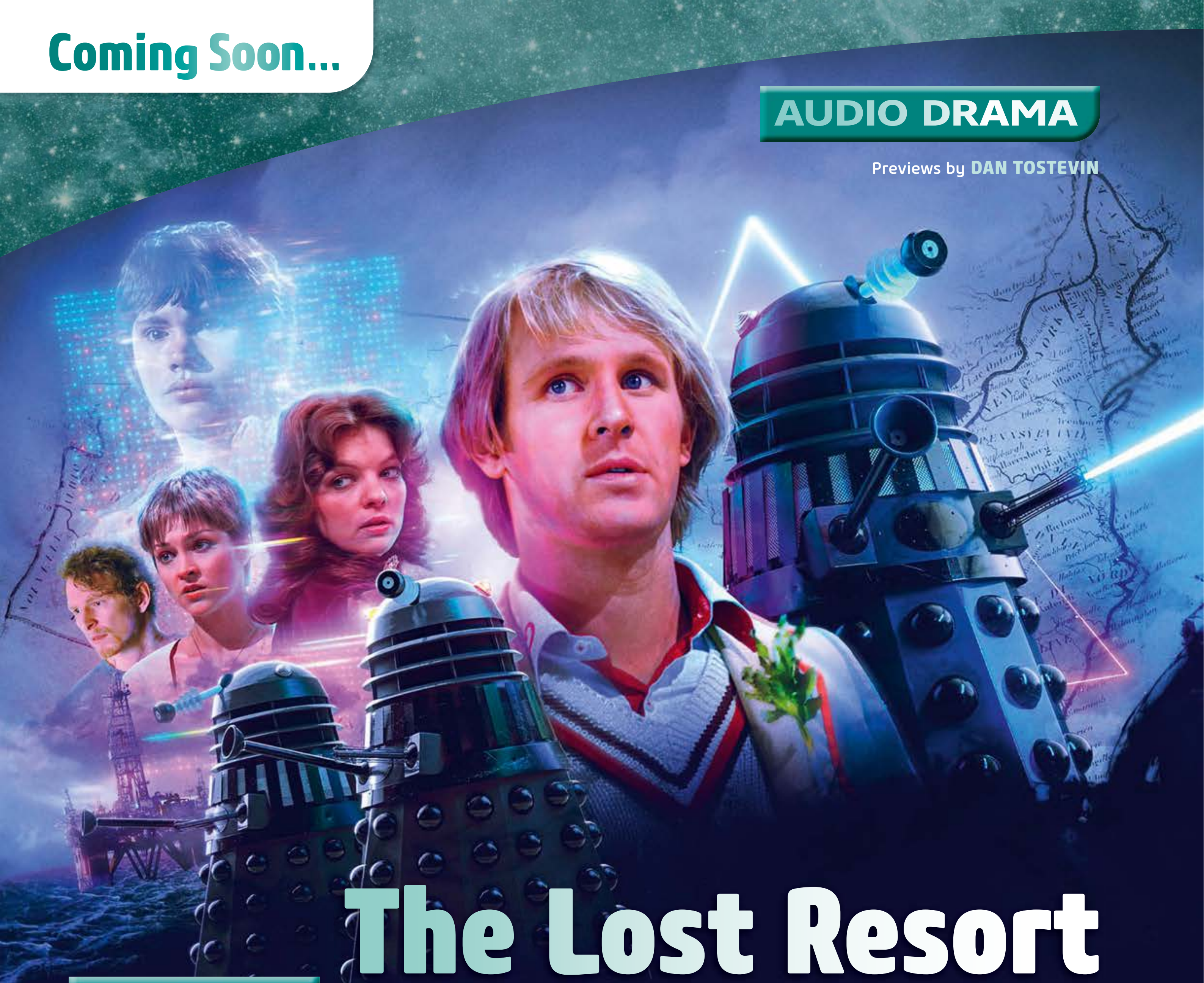
Above left inset: Producer AnneMarie Walsh.

Above right: Jamie and the Doctor follow a clue that takes them to the Tricolour coffee bar.

Far left: Maxtible cowers before a Dalek.

Left: Kemel carries the unconscious Victoria.

Previews by **DAN TOSTEVIN**



The Lost Resort and Other Stories

RELEASED September
BIG FINISH
RRP £22.99 (CD),
£19.99 (digital)

Comprises:
The Lost Resort
by **AK Benedict**
The Perils of Nellie Bly
by **Sarah Ward**
Nightmare of the Daleks
by **Martyn Waites**

STARRING
The Doctor **Peter Davison**
Nyssa **Sarah Sutton**
Tegan Jovanka **Janet Fielding**
Marc **George Watkins**
Adric **Matthew Waterhouse**
Foster **Ajjaz Awad**
Aether Beauregarde **Anna Barry**
The Daleks **Nicholas Briggs**
Sylvie **Chandrika Chevli**
Thad **Clare Louise Connolly**
Nellie Bly **Sydney Feder**
Second Mate **Ryan Forde Iosco**
Chelmer **Alana Maria**
Franco/Luchino **Glen McCready**
Growler **Daniel O'Meara**
Nora **Alibe Parsons**
Carlyss Peer **Marion Jones**
Fabrico **Julia Sandiford**
Jez **Kayi Ushe**

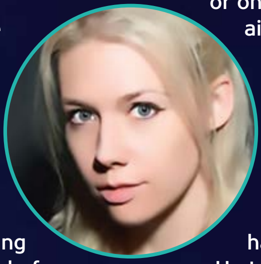
In 2019, Big Finish began a new storyline set in the aftermath of *Earthshock* (1982). It forced the Fifth Doctor and his surviving companions, Nyssa and Tegan, to confront the death of Adric in a way they never had on screen, when a newcomer – the Roman slave Marcipor – boarded the TARDIS in his place. When Marc was almost lost to Cyber-conversion, the Doctor decided he couldn't keep putting people in danger and abandoned his companions to travel alone. A collection of three new adventures brings the saga to a conclusion, picking up from the gang's reunion at the end of *Madquake* (2020).

"They're all very awkward with each other," says AK Benedict, who kicks things off with the four-part story *The Lost Resort*. "Everyone is being amiable but prickly – there's lots going on underneath the surface, where their relationships are being redefined – and we see how that plays out when placed in a dangerous situation. They definitely have confrontations throughout, where lots of truths are told that have been buried for a while."

Alexandra's script is set on Soresia, a planetoid that's home to the Welkin Sanatorium. "It's like those old-fashioned spa hotels and sanatoriums in Switzerland, or on the south coast – slightly posh and airy and breezy," she explains. "It's supposed to revivify and bring back life – only it brings death instead!"

There's a guest appearance from the late Adric, who had long been a favourite character of Alexandra's. "I fell for him hard," she says. "I adored his mind. He taught me to love maths! So when I talked to Scott [Handcock, producer] about writing for the Fifth Doctor, I said, 'Is there any way I can write for Adric at all?' There's so much left there to explore, in terms of the way the Doctor feels towards him."

In *The Perils of Nellie Bly*, a two-parter by Sarah Ward, the TARDIS crew visit Earth during the eponymous journalist's mission to circumnavigate the globe.



"Nellie Bly is an intrepid reporter who wants to try to beat the record set by Phileas Fogg in Jules Verne's *Around the World in Eighty Days*," explains Sarah. "She pitches it to her editor, who says, 'You'll never get away with travelling around the world. You need 20 cases for all your clothes!' And she's absolutely determined to prove him wrong."

Bly had become famous for exposing the conditions inside asylums. "She pretended she was insane and got herself committed," says Sarah. "So that is the sort of person you're dealing with – that gives you a massive insight into how tenacious she is."

Because of Bly's profile, rival newspapers sent their own reporters around the world to try to beat her, which inspired Sarah to invent a fictional saboteur. "In real life, another journalist was going around the world in the opposite direction, and actually very nearly beat Nellie," says Sarah. "Whereas in the script, the journalist is on the same ship as Nellie, trying to scupper her plans.

"I slide the action into the final bit of Nellie's travels. She's on a boat about to go into San Francisco Bay and she's stuck in a storm. That's true life. She's raging at the wind in her very opening sentence, saying, 'You've got to die down! I want to get to dry land, and then there's a train waiting.' So it's putting the Doctor right there at the point where it's all going to fail – and, of course, the Doctor and his companions can try to help her."

For the grand finale, Martyn Waites was asked to come up with something completely new for the Doctor's oldest enemies. *Nightmare of the Daleks*, another two-parter, is the result.

"My pitch was '*Nightmare on Elm Street* meets the Daleks'," Martyn recalls. "It's set on a drilling rig on a water planet, and the workers there are starting to have nightmares about these metal things that are appearing around these clanking, dripping corridors, chasing them and killing them. And if they're killed in their dreams, then they die in real life.

> "My pitch was '*Nightmare on Elm Street* meets the Daleks'." MARTYN WAITES

"It's using the idea of Dalek intelligence rather than their physicality," he says. "They've been on this planet and they've lost their corporeal form, so they're trying to regain it. They're doing that by attacking through sleep and through dreams, and that was a twist that I didn't think had been done before. They're the most feared creatures in the universe, but it's not just because of their physical capabilities – it's what they're capable of mentally, as well."

The Marc Arc

The story of Marc joining the TARDIS crew post-*Earthshock* has been overseen by producer Scott Handcock.

"The cast themselves have spoken at length about how, back in the 1980s, *Doctor Who* never really dealt with the emotional truth of travelling in time and space," says Scott. "Given Adric's death was one of the most significant character exits of the 1980s, you can't resist exploring that in a little bit more depth – and a little bit more honestly. So that's something I wanted to do with the introduction of Marc, and how the idea of a young male companion haunted that TARDIS team.

"But when you're plugging the gaps on TV, you can't do anything too extended without stretching credulity," he adds. "So the plan was always, at this point, for Marc to exit..."

Marc's adventures have asked difficult questions about the roles of Doctor and companion, exploring everything from risks and responsibilities to grief and guilt. "I love that *Doctor Who* has room for us to tell very different kinds of stories," says Scott. "We can do more contemplative stories, but you can also have silly romps with Slitheen. What's been really lovely is that we've been able to give Peter Davison, Sarah Sutton and Janet Fielding some meatier, more thoughtful material and really show off what they can do. It's something Big Finish is great at across the board, but I'm glad we were able to explore some more grown-up themes in the last few seasons."

Above inset: George Watkins returns as Marc.

Above: Adric (Matthew Waterhouse) in *Earthshock* (1982).

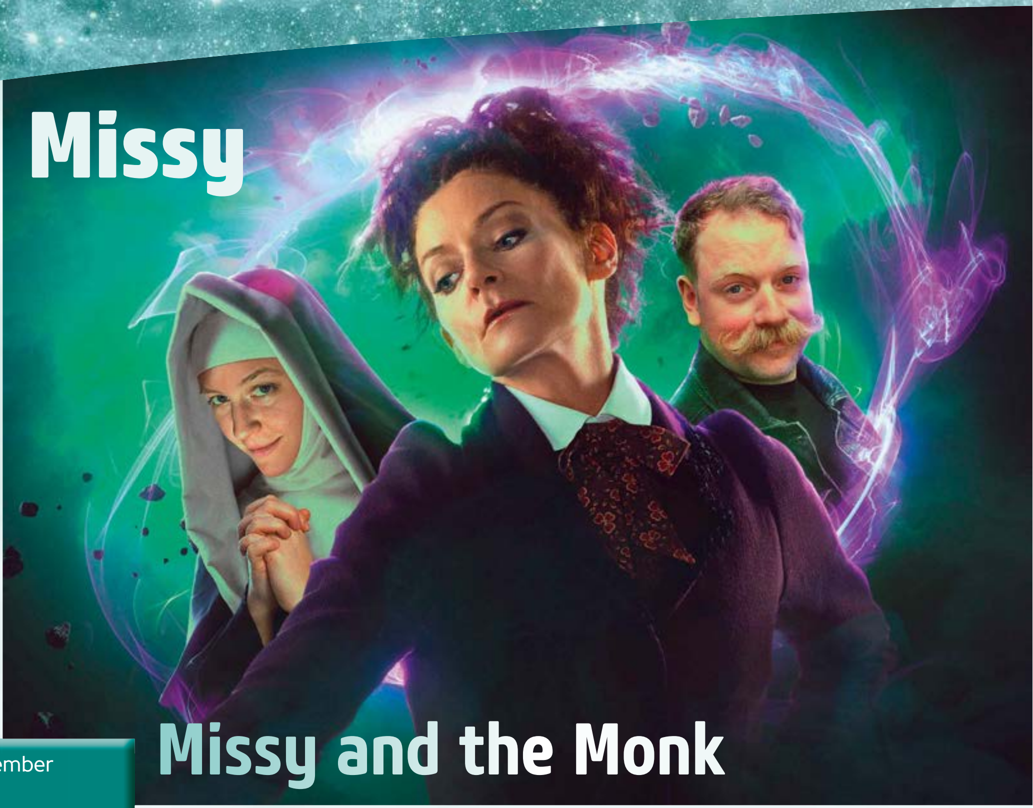
Opposite page: Tom Webster's cover art for *The Lost Resort and Other Stories*.

Opposite page inset: Writer AK Benedict.

Above left inset: Writer Martyn Waites.

Above: The cast and crew includes (back row) Ryan Forde Iosco, Daniel O'Meara, George Watkins, (front row) writer Sarah Ward, Janet Fielding, Sarah Sutton, Sydney Feder, Carlyss Peer and Peter Davison.

Missy and the Monk



You wait ages for a renegade Time Lord and then two come along at once.

After guest-starring in both previous seasons of *Missy*, the audio spin-off starring Michelle Gomez, Rufus Hound's incarnation of the Meddling Monk has become Missy's not-entirely-willing companion.

"I'm a big believer, when things work out with people, that you reach out and grab hold of them for dear life," says producer David Richardson. "It was obvious when we did the first *Missy* box set that the scenes with Rufus and Michelle together were pure gold, so we knew immediately we wanted to bring him back for the second set. And as we were making the second set, we thought, 'Let's do the *whole* of the third series with the Monk and Missy.'

"It gives Michelle something wonderful to play off," he continues. "It's great doing a Missy spin-off, but what we really needed was somebody for her to have a dynamic with – just like she had that wonderful dynamic with Peter Capaldi in the TV show."

Peter Capaldi's Doctor was a hero juxtaposed against Missy's villainy; with the Monk, things are more complicated. "The Monk isn't good," says David, "but he's not outrageously evil either. He's just morally grey. I don't think he's got any morality at all, really!"

And, of course, Missy herself might not be all bad. "Johnny Candon explores that in the second script," David says of *War Seed*. "Missy decides she'd like to try to do something good, which of course goes off in an unexpected direction. She's a character with so many nuances, and yet she can play in such extremes as well. It's wonderful to be able to push those boundaries."

For David, part of what makes *Missy and the Monk* work is the willingness of the two lead actors to experiment. "Michelle and Rufus are supremely creative actors," he says. "They're quite unusual in that, when we deliver scripts to them, I've got absolutely no idea how they will deliver the lines – in a really great way! They will play with the words; they will make something new out of it; they will make suggestions which will improve it. Having that energy and that creativity to explore avenues with the text is so exciting."

In particular, David remembers recording a scene from the opening episode – *Body and Soulless* by James Goss – in which Missy separates the Monk's brain from his body. "It's the Monk calling Missy rude," he explains. "When we recorded that, Rufus gave a delivery of 'rude'. And then he went, 'Oh, hang on, I've got some other things...' And he would offer all these other deliveries – so different and totally surprising. He just worked at it until he found the one which was the most hilarious."

For the final episode – James Kettle's *Two Monks, One Mistress* – the duo are joined by Gemma Whelan. She plays the Nun, a female incarnation of the Monk, who was introduced unexpectedly in April's *Dalek Universe 1*. "It was a tough one," David admits, "because I worried intensely about the fact that, by doing this episode, we might be undermining *Dalek Universe 1* for people who hadn't heard it. But we had to weigh that up against the opportunity of doing something brilliant with these three characters, and it just seemed too exciting for words.

"That episode is set in Italy at the time of the Borgias," he explains. "Missy and Monk arrive there and don't initially realise who they're meeting..."

> "Missy decides she'd like to do something good, which of course goes off in an unexpected direction." **DAVID RICHARDSON**

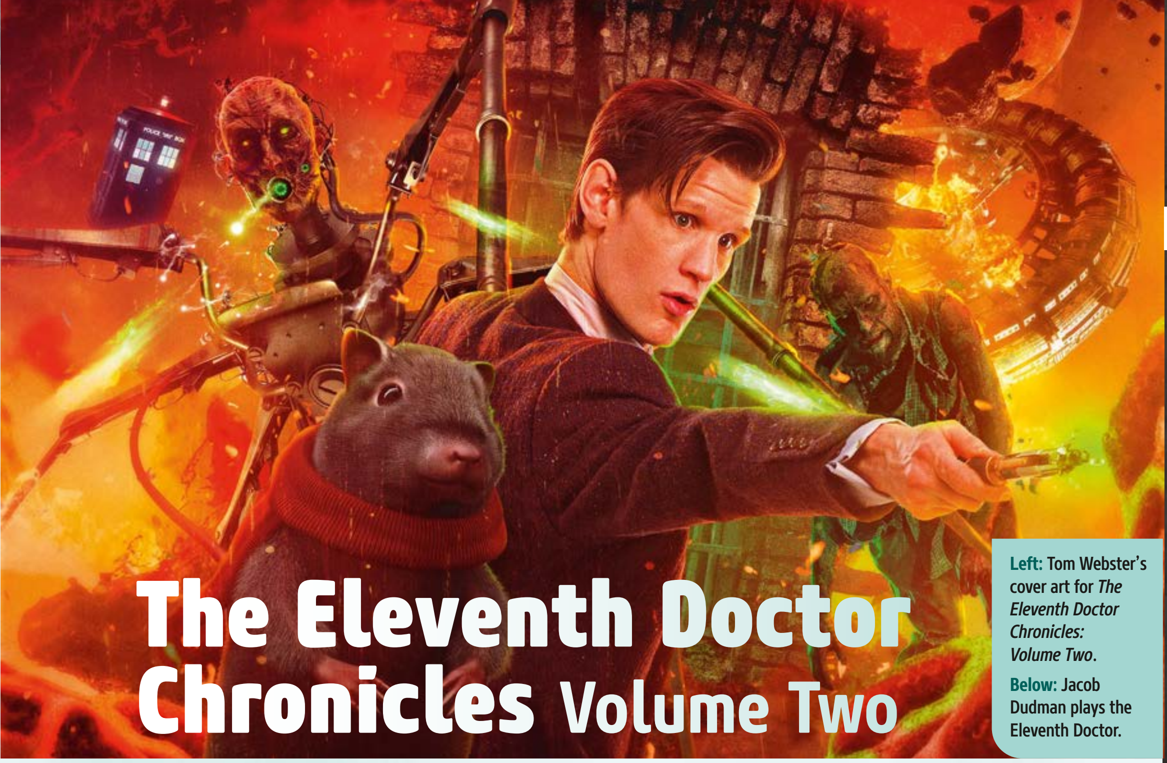
RELEASED September
BIG FINISH
RRP £24.99 (CD), £19.99 (digital)

Comprises:
Body and Soulless
by **James Goss**
War Seed
by **Johnny Candon**
Two Monks, One Mistress
by **James Kettle**

STARRING
Missy **Michelle Gomez**
The Monk/Prime-Monk **Rufus Hound**
Prime **Tania Rodrigues**
Gasher **Ashley Zhangazha**
Kalvor Commander/Aztec Priest **Glen McCready**
Soldier 2/VAD Soldier/Medic **Anjella Mackintosh**
Richard Temple **John Telfer**
Anastasia Temple **Lynsey Murrell**
The Seed **Samuel Collings**
The Nun **Gemma Whelan**
Alfredo **James Smillie**
Francesca **Sheena Bhattessa**

Above: Tom Webster's cover art for *Missy and the Monk*.
Right: Rufus Hound in the studio.

SPOILERS!
MISSY
3.3: TWO MONKS, ONE MISTRESS
BY JAMES KETTLE



The Eleventh Doctor Chronicles Volume Two

Left: Tom Webster's cover art for *The Eleventh Doctor Chronicles: Volume Two*.

Below: Jacob Dudman plays the Eleventh Doctor.

Three years after the first volume, *The Eleventh Doctor Chronicles* is back – and it's regenerated. Jacob Dudman returns to lead the series, but rather than doing so as narrator alongside a single guest actor in each episode, he now plays the Doctor outright as part of a much larger cast.

"I was having one of our regular meetings with the head of BBC Audio," recalls director and executive producer Nicholas Briggs. "He said he'd really enjoyed Jake's performance in our first volume of *The Eleventh Doctor Chronicles*, but he rather sweetly hoped I wouldn't be too upset if he voiced a criticism. 'Well, he's the BBC, so he can say what he likes,' I thought. So I tensed myself for something damning, and then he said he thought these *Chronicles* would be much more effective without the narration. I wholeheartedly agreed, and we immediately set about changing our plans.

"It's made a huge difference to the feel of the stories," Nick continues. "Jake's interpretation of the Eleventh Doctor is so uncannily accurate that at times I found myself, when directing, accidentally calling him Matt. The brilliant thing is that Jake and I are huge fans of Matt Smith's performance, and we both know all the different elements of it. So I can say, 'Ooh, can you do one of those things when he...?', and Jake always knows what I mean and has several other ideas to throw in. It's glorious, and feels like we've really brought that smashing era of the show back to life."

There are four episodes in Volume Two, half of which were recorded prior to the pandemic. For the remainder, producer Alfie Shaw had to improvise. "Jake couldn't record from home anymore, and he was coming down to London anyway," Alfie explains. "So I built him a sound studio at my place. It was cushions, bedding... I think there were actually some of my clothes in there, if you looked very carefully!"

The first story is Doris V Sutherland's *The Evolving Dead*, a zombie adventure that Alfie says has "references to classic zombie movies and directors, and a solid emotional core that helps keep the whole thing grounded."

The second is *The Day Before They Came*, written by Daniel Blythe and set in the 1980s. "It's a small-scale story in a seaside town out of season," says Alfie. "It's very different from the one that comes before it, which has a lot of action and running around and lasers. We switch gears, and it's very contemplative.

"We then go from the very human to the very, very alien," he says of Christopher Cooper's *The Melting Pot*, which takes us to the troubled planet of Piir. "It opens in an alien diner with lots of different voices."

Finally, Tessa North's *A Tragical History* explores an old London gaol. "It's all about what it means to be trapped, and people's ideas of freedom," Alfie explains.

While the previous volume featured companions and allies from the TV series, via both the narration and the guest voices, the supporting characters in Volume Two are all new. Future instalments will take that further. "It's something that excites me about the range, especially going forward," says Alfie. "There's a new companion coming in the future. We're able to treat the Eleventh Doctor like one of the Doctors in the early days of Big Finish, and push forward and do our own little arc..." **DWM**

RELEASED September
BIG FINISH
RRP £22.99 (CD),
£19.99 (digital)

Comprises:
The Evolving Dead
by **Doris V Sutherland**
The Day Before They Came
by **Daniel Blythe**
The Melting Pot
by **Christopher Cooper**
A Tragical History
by **Tessa North**

STARRING
The Doctor **Jacob Dudman**
Babs **Ayesha Antoine**
Maxwell/Headshot **Tom Alexander**
Evo/Eleanor Pearce **Avita Jay**
Kayla Worthington **Jo Woodcock**
Ray **Joe Barnes**
Lee **Jacob Daniels**
Spongiform **Nicholas Briggs**
Elix **Milly Thomas**
Arvin **Joe Jameson**
Preacher Stem **Nicholas Asbury**
Gonch/Piir Mother **Jeany Spark**
Lady Dora Swift **Bethan Dixon Bate**
Sarah Ellison **Laura Aikman**
Mary Wainwright **Venice Van Someren**
Eliza Smith **Jenny Lee**
Ilyani/Bailiff **Paul Panting**

Upcoming Releases

AUDIOS

SEPTEMBER RELEASES

▶ *The Lost Resort and Other Stories*
[Fifth Doctor]
by AK Benedict,
Martyn Waites,
Sarah Ward
Big Finish £22.99 (CD),
£19.99 (digital)

▶ *The Sixth Doctor Adventures: The Eleven*
by Chris Chapman,
Nigel Fairs,
Lizzie Hopley
Big Finish £19.99 (CD),
£16.99 (digital)

▶ *The Eleventh Doctor Chronicles: Volume Two*
by Daniel Blythe,
Christopher Cooper,
Tessa North,
Doris V Sutherland
Big Finish £22.99 (CD),
£19.99 (digital)

▶ *Missy and the Monk*
by Johnny Candon,
James Goss,
James Kettle
Big Finish £24.99 (CD),
£19.99 (digital)

▶ *Torchwood: Curios*
[Bilis Manger]
by James Goss
Big Finish £10.99 (CD),
£8.99 (digital)

Thursday 2 September

▶ *The TV Episodes Collection*
[First Doctor;
comprises narrated soundtracks of
The Sensorites,
The Romans, *The Space Museum*, *The Ark*,
The Gunfighters and
The War Machines]
BBC Audio £13 (digital)

BLU-RAY/DVD

Monday 16 August

▶ *The Evil of the Daleks*
[Second Doctor]
BBC Studios
£18.99 (Blu-ray),
£12.99 (DVD),
£29.99 (Blu-ray steelbook)

MAGAZINES

Thursday 16 September

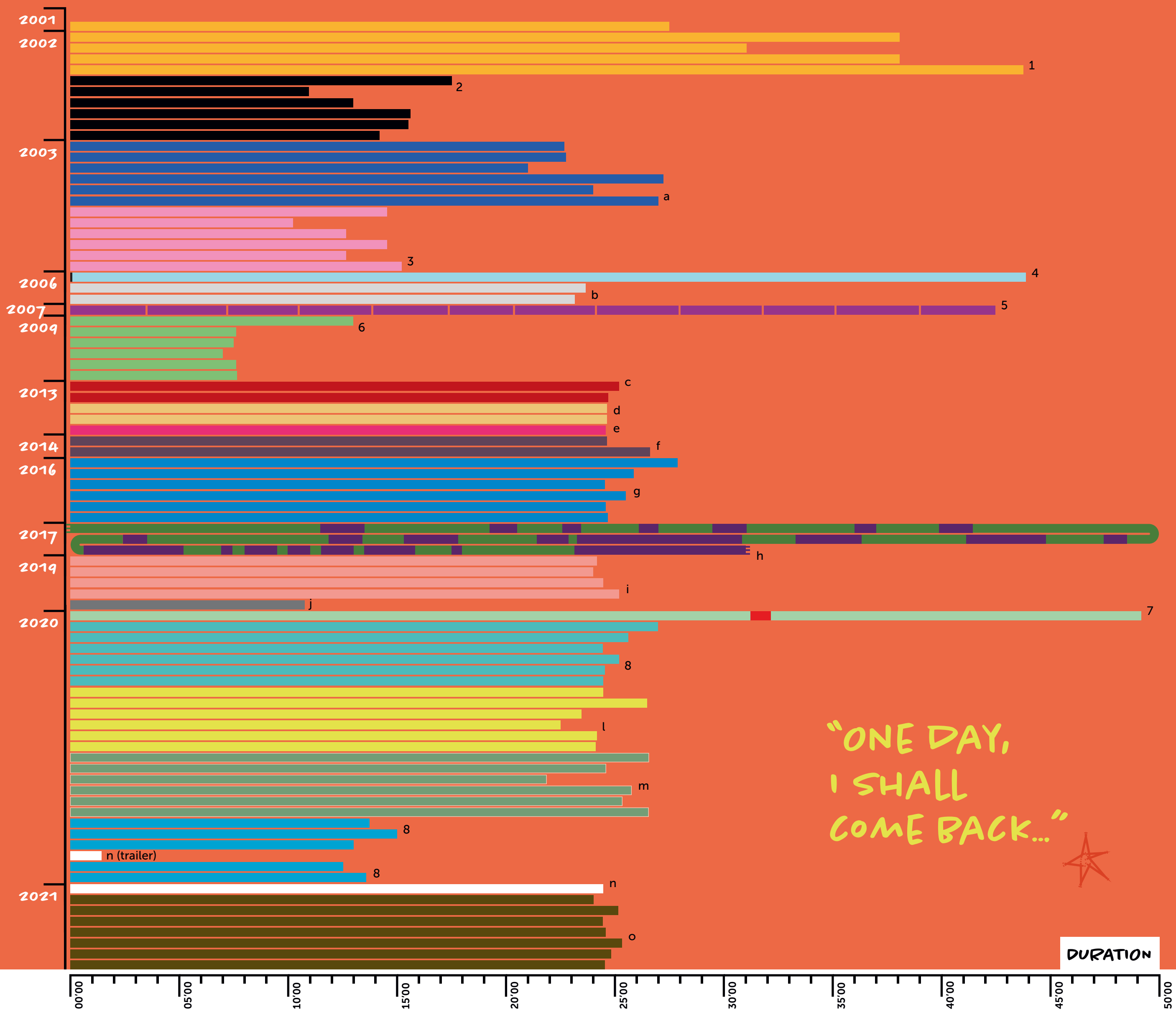
▶ **DWM 569**
Panini £5.99

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS

ANIMATIONS



"ONE DAY, I SHALL COME BACK..."

ORIGINAL

- [1] *Death Comes to Time* ■
- [2] *Real Time* ■
- [3] *Scream of the Shalka* ■
- [4] *Fear Her* (2 seconds) ■
- [5] *The Infinite Quest* ■
- [6] *Dreamland* ■
- [7] *Can You Hear Me?* (60 seconds) ■
- [8] *Daleks!* ■

MISSING

- [a] *Shada* ■
- [b] *The Invasion* ■
- [c] *The Reign of Terror* ■
- [d] *The Ice Warriors* ■
- [e] *The Tenth Planet* ■
- [f] *The Moonbase* ■
- [g] *The Power of the Daleks* ■
- [h] *Shada* (again) ■
- [i] *The Macra Terror* ■
- [j] *The Wheel in Space* ■
- [k] *The Power of the Daleks* (again) ■
- [l] *The Faceless Ones* ■
- [m] *Fury from the Deep* ■
- [n] *The Web of Fear* ☐
- [o] *The Evil of the Daleks* ■

Next Issue...

Exclusive Interview

John Bishop

joins the TARDIS crew

BBC DOCTOR WHO MAGAZINE™

Eye Witnesses

Memories of the Patrick Troughton years

Black Powder

The Doctor and Yaz face the end of humanity

The Macra Terror

Recreating the sets from this lost adventure

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- Competitions **AND MUCH MORE!**

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